The MODERN ENGLISH HOUSE

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Best Wishes
Christmas 1929
Louis.

THE MODERN ENGLISH HOUSE

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Introduction

As applied to house-building, the term "modern" has a wide range of meaning. In its strictest sense it stands for the type of work which is definitely new, the creation of our own day, with no borrowings from the past. A certain number, but only a small number, of houses have been built to accord with this idea, and approval or disapproval of them is entirely a personal matter. They are certainly stimulating, and having in the majority of cases been designed by architects of ability, they merit careful study.

Another application of the term "modern" is found in houses which, while conforming to modern requirements in their construction and arrangements, do not abandon tradition. They do not in any way pretend to mimic work of former centuries; at the same time they carry on certain general treatments and features which have been established.

Yet another interpretation of the term "modern" is to be seen in houses which structurally resemble those of long ago, but are entirely different in plan and equipment. These houses are internally of our own day and externally of another day.

The choice of one or other of these different types for one's own house is determined, primarily, by personal preference coupled with limitations of labour and materials. A house that appeals to one person will not appeal to another, and since æsthetic or practical requirements can be met in every type, no hard and fast exclusions, incontrovertible, can be maintained.

So far as English houses are concerned, it is well to remember the course of development, and how the whole matter of design and construction has been affected by the conditions that now prevail.

In the old days, even as late as the early nineteenth century, building was very largely determined by local conditions. Before the " architect " as a professional designer came into being, it was entirely in the hands of the " builder " and his workmen. During the fifteenth and sixteenth centuries, houses in England were largely built with an oak framing filled with wattle and daub, and covered with a roof of thatch. Timber was then plentiful in most parts of the country, but there were certain districts where it was not readily available, and stone was there used both for walling and roofing. Later, brick-making developed, and brick was used first as a filling for the timber framework and afterwards for the entire structure of walls. But the point which

needs to be fully realised is that in the old days the roads were few and indifferent, and transport was, consequently, slow and difficult. As a result, there were distinctive local types of building throughout the country, brought into being entirely by the materials at hand. Thus, if we go into Surrey and Hampshire and Kent, we find old houses constructed largely with brick and tile, sometimes with roofs of thatch. On the other hand, in Gloucestershire and Somerset are old houses of stone, with roofs of stone slates. Or, again, in Cheshire and Lancashire and Essex we find a distinctive local style of house carried out in timber and plaster.

Modern conditions have altered this varying local character of building. Transport is now easy from one end of the country to the other, and, consequently, if it is so desired, a house can be built of brick in a part of the country where bricks are not made, or reeds may be taken from Norfolk to thatch a house in Oxfordshire.

In the majority of cases, economy in cost is the ruling factor, and easy access to materials determines the manner in which a house shall be built. There are places in England, for instance, where brick or stone is not readily available on the spot, but where the site provides a good supply of gravel and sand. In such a case it may be found most economical

to use these materials in conjunction with cement for building the house of concrete.

Apart, however, from this generalisation, there are certain matters which deserve special consideration. For example, if the house is to be built of brick, and the brickwork is to remain exposed—that is, not covered externally with any facing of cement or other material—it is essential to its good appearance that the bricks shall be of right texture and colour. In recent times there has been a great improvement in this matter. During the nineteenth century, with the general spread of industrialism, the good qualities of old work were set aside, the machine displaced the human hand, and a dead level of uniformity resulted. Houses were built of bricks which were hard and mechanical in appearance, and lacking entirely the old qualities of texture. To-day, fortunately, this is not so. We now recognise that there must be texture and varying colour in a brick house if it is to look well.

But the desire may be for a cemented house, and here, again, it is noteworthy how we have gone back to the old ways. In Victorian times a cemented house was finished with a steel trowel in such a manner that the surface was dead smooth and uniform. Now it is the common practice to finish the surface with a wooden trowel or "float," which gives a slightly rough and varying surface which is

very pleasing. It is most effective on the exterior of a house when the surface is subsequently colour-washed cream. Or the same result can be obtained by using a white cement mixed with a suitable sand; this gives a permanent cream colour which needs no subsequent applications of distemper.

There are, however, people to whom a brick house of formal character makes no appeal. They like the older manner of building with timber, and they conjure up a picture of a house built to-day in resemblance of those timber dwellings which are so delightful a feature of the countryside. The thing can be and often has been done, but there is only one way of making it successful. That is, to follow as far as possible the old way. The old timber houses were not first drawn on paper with ruler and compass. They were built by rule of thumb, the timbers being used just as they came to hand. The framing, for example, was not sawn and set up at equidistant centres. The timbers were roughly shaped with an adze, and put more or less at the same distances apart. And there was a similar variation throughout the rest of the work. It is quite possible to do this to-day. It will cost considerably more than building according to present-time methods, but if the work is properly done, the result will be satisfactory in appearance; whereas

if the timbers are mechanically sawn, and set up mechanically, the effect will be hard and displeasing. Worst of all is that modern method of building a "half-timber" house which consists of nailing strips of wood on to a brick fabric and putting a lick of plaster between.

Innumerable details, both inside and outside the house, demand careful study and suitable treatment. There is ample evidence of this in the best work done in England to-day. Windows may be taken as an example. If these are sash windows, it is most necessary that they shall be in good proportion, both in relation to the general face of the house and also in relation to themselves. Sheets of glass can now be obtained in any size, whereas when the sash window came into use, in the seventeenth and eighteenth centuries, it was only possible to get glass in comparatively small sizes. This determined the size of window panes. Logically, perhaps, we ought to use to-day only large sheets of glass, but actually it is found that with sash windows of the formal kind commonly adopted, large sheets of glass are not so pleasing in appearance as those which are divided up into smaller areas by sash bars. It is all a matter of proportion and the relation of solids to voids in a house front. On this account, in the matter of house painting, it is best for the windows that their sash bars

be painted a light colour—preferably white. The dividing white lines are pleasing to the eye, whereas with windows having no sash bars the house looks as though it had merely a series of black openings in it. In this detail of painting, as in the larger question of house design, there have been great changes in England since the nineteenth century. Cleaner and brighter colours are now adopted. It used to be the common practice for house doors to be painted a dull olive green. This was sombre enough when the paint was fresh, but utterly dreary when, in course of time, the paint lost the modicum of colour it originally possessed. To-day it is the more common practice to use a brighter green, such as an apple green. A dull chocolate colour was also a favourite of the nineteenth century. Now, instead, we either use a richer brown or a black.

Inside the house, white and cream paintwork or distemper on woodwork and walls has brought an air of cheerfulness which dull graining did not give. And latterly there has been an extensive adoption of bright colouring in conjunction with, or in place of, white and cream.

Let us turn now to the all-important matter of planning. The plan is, of course, the first thing to consider about a house, for on its arrangement everything depends. Economy in cost being essential in the majority of cases,

it is necessary to see that the plan itself is of a kind that makes economy possible. The cheapest form of house that can be built is the oblong form with an unbroken roof. The roof, it must be remembered, is relatively the most expensive part of house-building. If, therefore, the plan is of a type that involves a great deal of roof-cutting, it will inevitably result in considerable additional outlay.

Every plan should be schemed to accord with personal requirements, and since these are innumerable, it frequently happens that, even among such a large collection of different plans as are given in this book, there is no single one which can be adopted entirely as it stands. Many plans will show an arrangement which meets the requirements in a particular case almost exactly, but there will be some variations necessary to accord with special desires. It is not possible, therefore, to set down any precise arrangement that will suit everyone. Yet there are certain common requirements which are fully met by types of plans that have almost standardised themselves. There is, for example, the " north corridor " type of plan. In this the hall and passages on the ground floor and the corridor on the first floor come on the north side of the house, leaving the south side—the sunny side—available for the living-rooms and bedrooms. Another common type is the " H "

plan. Here the centre portion is utilised for the entry and, say, the dining-room, with the living-room or drawing-room in one wing and the kitchen and service quarters in the other. Another type is the " E " plan, where the wings are used for service and subsidiary rooms and the main south side apportioned to the living-rooms and principal bedrooms ; the entry, with possibly a bathroom over it, being accommodated in the short stroke of the " E."

There is, perhaps, no feature of modern planning in English houses which is more noteworthy than that which concerns the preparation and serving of meals. The customary requirement to-day is that the dining-room and the kitchen shall be so placed, either adjacent to one another or with a pantry between them, that the service is rendered direct and simple. Moreover, the kitchen itself has largely altered its character. Formerly it was usual to treat the kitchen both as a working place and servants' sitting-room, with a scullery for washing-up and other purposes. The modern arrangement is quite different. The kitchen now becomes the domestic workshop. It is equipped not only with a coal range or gas or electric cooker, but also has a sink with double draining-boards and most convenient storage accommodation. The scullery disappears, and the space formerly

occupied by it is utilised as a small sitting-room for the servants' leisure hours. This arrangement applies more particularly to the smaller type of house. In the larger houses the kitchen and scullery are even now often treated as separate places, but there is always a servants' hall provided. The new arrangement is far more satisfying in every way. By making the kitchen the domestic workshop with everything ready to hand, a great deal of walking to and fro is avoided, and the preparation of meals and subsequent washing-up can be carried out with the minimum of labour.

It is noteworthy also how coal fireplaces have been reduced in number. Now, in the house of average size, the common arrangement is to have only one coal fire on the ground floor—in the sitting-room; the dining-room and study (if the latter is provided) being heated by gas or electric fires. Similarly, on the first floor, gas or electric fires have taken the place of coal fires, and it is now possible to build gas fires into the wall with special flue blocks for taking away the products of combustion. This saves the expense of building chimney-breasts, and adds space to the rooms.

In many other ways the English house is witnessing change, the dominating aim to-day being towards labour-saving and convenience. For example, in bedrooms the fitting of basins with hot and cold water is generally regarded

now as one of the greatest boons in a house. It means a fairly substantial additional cost, but well repays this by the convenience and saving of labour it effects. Wherever it is possible to introduce features that minimise the work of upkeep, it is good policy to do so. Door knobs and finger-plates of glass, china or other material that needs no continual polishing are commendable in this respect; and taps of white metal or with a nickel-plated surface are equally commendable, because they involve very little work in comparison with the polishing of ordinary brass taps. All these things multiplied throughout the house mean a very great total difference. While not deprecating the necessity to look after the big things, it may well be pointed out that attention to the little things is imperative if the everyday work of the house is to go on smoothly and economically.

When the time comes for a detailed consideration of a projected house, certain major and minor matters relating to the supply services should not be overlooked. Take, as an instance, gas supply pipes and electric wiring. It should be fully settled, before a brick is laid, how cooking is to be done, how hot water is to be supplied, and how the house is to be heated. If cooking is to be done by gas, then it is imperative to see that a supply pipe of adequate size (not less than $\frac{1}{2}$ in. bore)

is laid to a point where the cooker can stand in a good light, and be so placed that the back of it can be cleaned. Also, if gas fires are contemplated in the bedrooms, and economy has to be studied, it will be best to adopt a design which embraces both the fire and the mantel as one fitting. It is handy to include in at least one bedroom a gas point for a ring, on which a kettle can be boiled, unless the fire itself has provision for this.

In a house where electricity is to be used for heating as well as for lighting, skirting plugs should be provided at convenient points for flex connections to the heaters, which may be portable. A power circuit is most economical. Even where it is intended only to use current for lighting, it is a good plan to lay a power circuit throughout. It will not mean much additional expense when the house is being built, as nothing will need to be disturbed; whereas if it is decided on later, when everything is finished, far greater expense will be incurred, as well as inconvenience.

There are so many things to consider in connection with the scheming and building of a house that it sometimes happens, when the work has actually been completed, that the attention is arrested by certain features which were never realised at the beginning. Some of these features, involving details only, can, perhaps, be altered without much trouble,

but no such alteration is possible in the general scheme. It is well, therefore, to lay emphasis on the necessity to consider the general scheme very fully before a brick is laid. Here attention may be drawn to one aspect of house-building which is often lost sight of. A person may set out to erect a house for himself on just the particular lines which he favours. If there is no doubt at all that it is to be a permanent home for his own occupation, then whatever he does to accord with his own particular views will be satisfactory; but if there is any possibility that, after a term of years, the house will be vacated and pass into the possession of someone else, the main scheme should be one that is suited to average requirements. This point may, perhaps, be best illustrated by a definite example. Take, then, the relative uses of dining-room and sitting-room. It may be that the person who is building a house for himself is strongly in favour of having one room to serve the two purposes, this single room being arranged for meals at one end, leaving the rest of the space for sitting-room use; and, of course, there will be convenient and direct service between the dining-room portion and the kitchen. But it might easily happen that a future purchaser would regard this arrangement wholly with disfavour. To accord with his ideas the dining-room should

fee for a house costing £2,000 or more is 6 per cent. For getting out a sketch design, perhaps afterwards not proceeded with, the charge is 1½ per cent. on the estimated cost of the house.

In this volume will be found a representative series of examples of houses, and plans of all sorts are shown. For those whose interest is in the bungalow, a number of well-designed examples are included. Then there is the cottage type of house, with two living-rooms and three bedrooms, and a slightly larger type of house, with four or five bedrooms—this being the type of house which is most in demand at the present time. The series here given includes a number of examples of English country houses, some of them being of comparatively modest extent and others fairly commodious; but no examples of large houses are included. At present-day costs, very few people can afford to build such houses. The whole scheme of this book has been rather to show houses of a kind that come within the average requirements both as regards accommodation and cost of building, and it is thought that one or other of the examples illustrated, or some combination of different plans, will be of particular interest to anyone who is studying the subject with the idea of building a house for himself.

R. RANDAL PHILLIPS.

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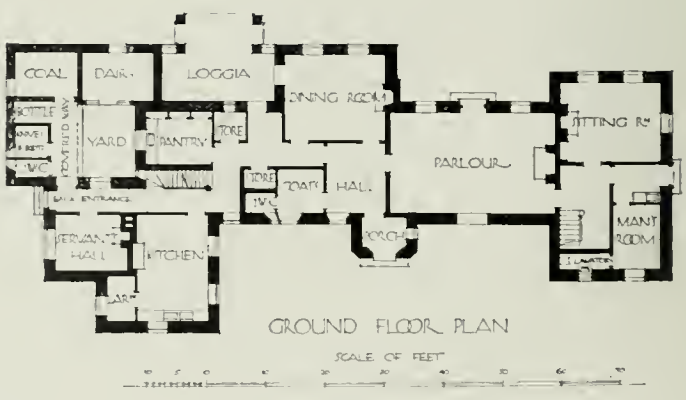
F. Guy Dawber, Architect

GARDEN FRONT OF A COUNTRY HOUSE, SHOWING THE PLEASANT FACE OF LOCAL STONE WALLING WITH WHITE-PAINTED WOODEN CASEMENTS

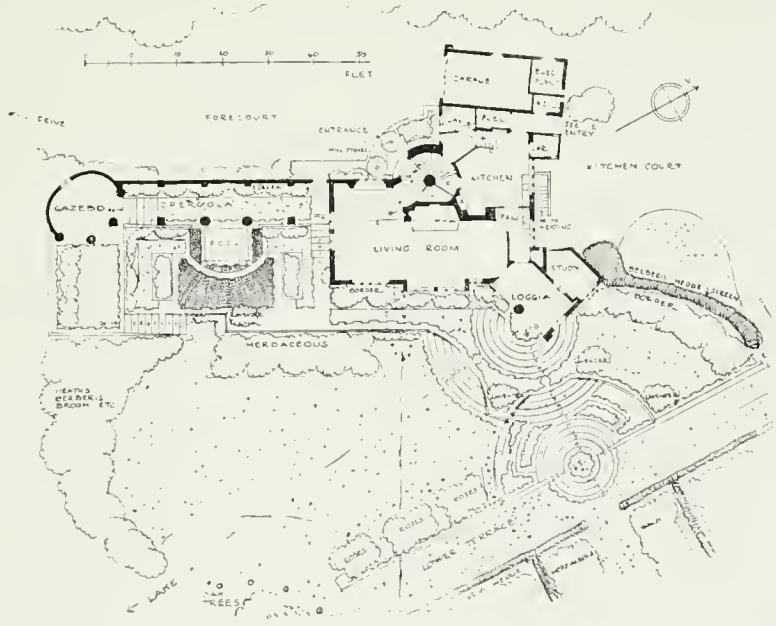
ENTRANCE FRONT OF THE HOUSE ILLUSTRATED ON THE PRECEDING PAGE

The plan shows a convenient arrangement of rooms, with the service quarters grouped at one side



Oliver Hill, Architect

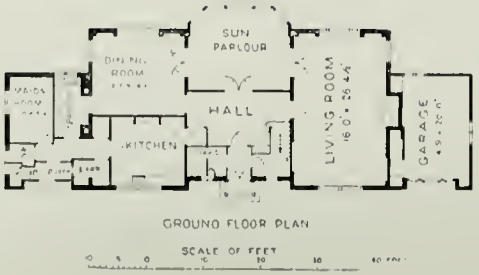
A COUNTRY HOUSE OF INFORMAL CHARACTER, BUILT
OF BRICK AND TIMBER WITH THATCHED ROOFS



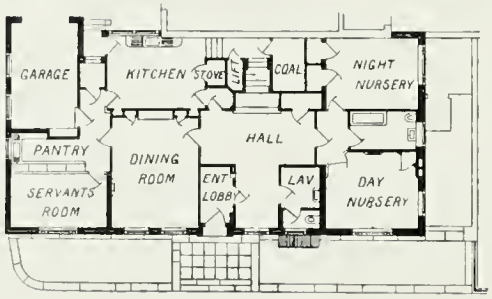
Lutyens and Angell, Architects

A WHITE-BOARDED HOUSE WITH PANTILE ROOFS

The central bay, with trellis-headed windows, is to a "sun parlour" that opens out of the living-room and the dining-room



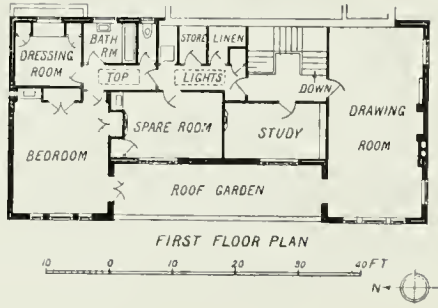
Sir Giles Gilbert Scott, R.A., Architect



GROUND FLOOR PLAN

A LONDON HOUSE OF BRICK AND TILE, DIRECT IN DESIGN

The plan is schemed to give a sense of dignity combined with comfort and convenient service. On the flat between the wings at the front is a roof garden, accessible from the drawing-room and the principal bedroom

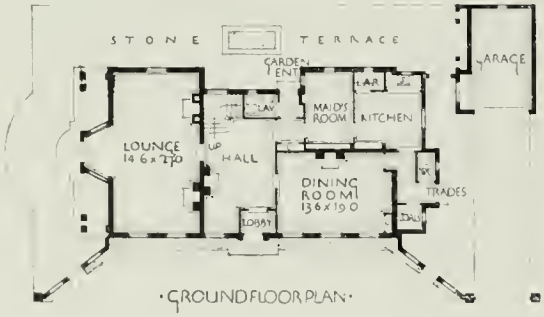


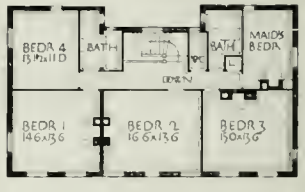
FIRST FLOOR PLAN

W. Braxton Sinclair, Architect

GARDEN FRONT OF A SUBURBAN HOUSE PLANNED TO SECURE ECONOMY IN COST WITH MODERN REQUIREMENTS AND DOMESTIC EQUIPMENT

The walling is of multi-coloured brickwork. The windows are designed to obtain the effect of sash windows with the advantages of casements



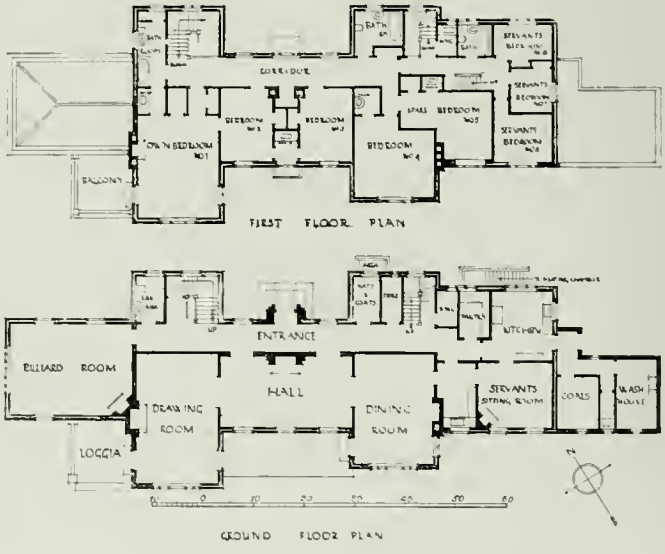


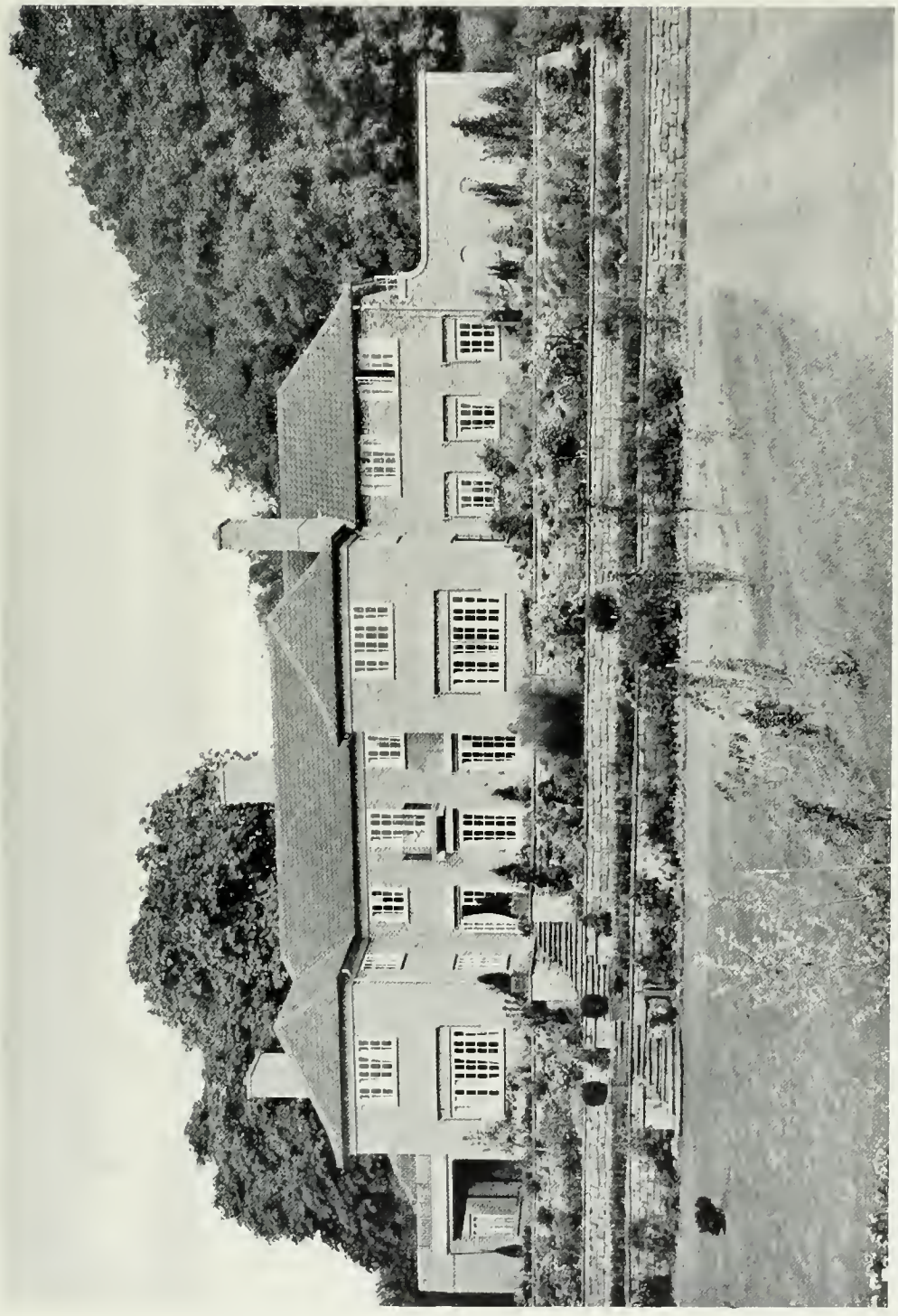
THE ENTRANCE FRONT

Oswald P. Milne, Architect

ENTRANCE FRONT OF A COUNTRY HOUSE ON LONG LOW LINES

The plan is of the north-corridor type, giving abundant sunlight to the principal rooms



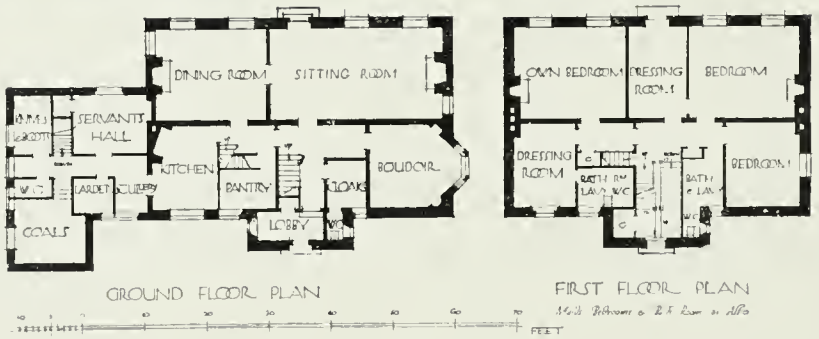


THE GARDEN FRONT, FROM THE TENNIS LAWN

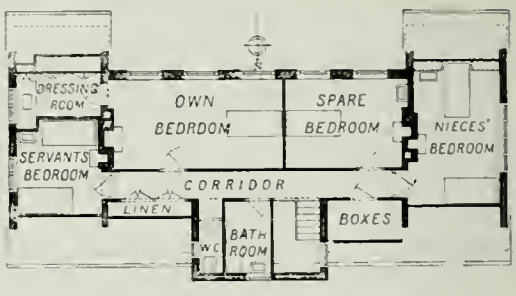
ENTRANCE FRONT, AND DETAIL OF GARDEN FRONT,
OF A COUNTRY HOUSE OF RESTFUL CHARACTER

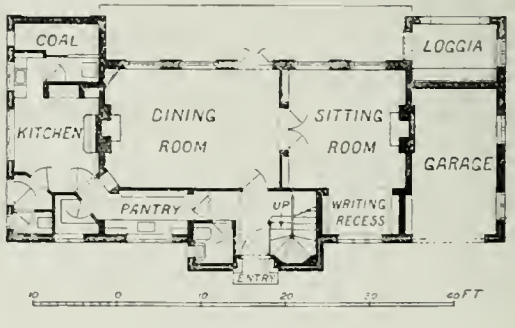
F. Guy Dawber, Architect

GENERAL VIEW OF THE GARDEN FRONT, AND PLANS OF THE HOUSE



TWO VIEWS OF THE ENTRANCE FRONT, AND PLANS, OF A SIMPLE MODERN HOUSE WITH MANSARD ROOF



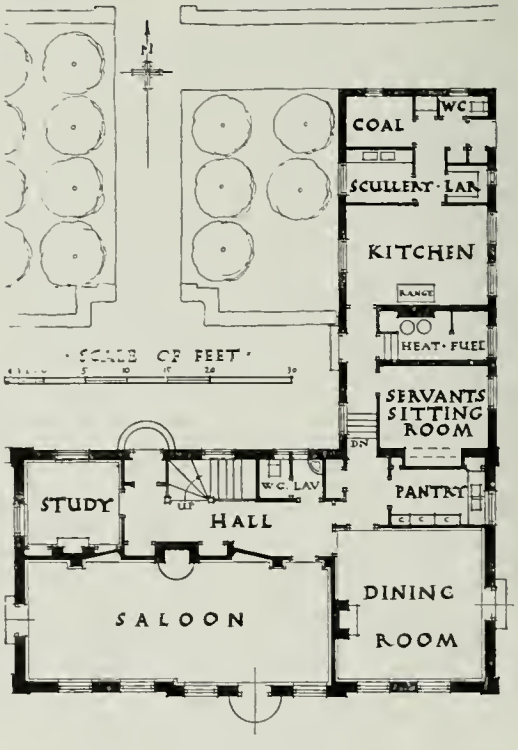


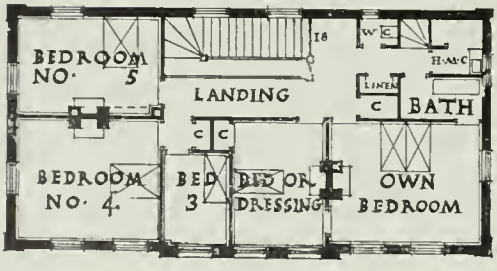
THE GARDEN FRONT

Edward Maufe, Architect

A COUNTRY HOUSE DISPLAYING A MODERN TREATMENT OF ELEVATION ON CLASSICAL LINES

The main body of the house is oblong, with the principal rooms facing south and the service quarters in a one-storey wing on the north side



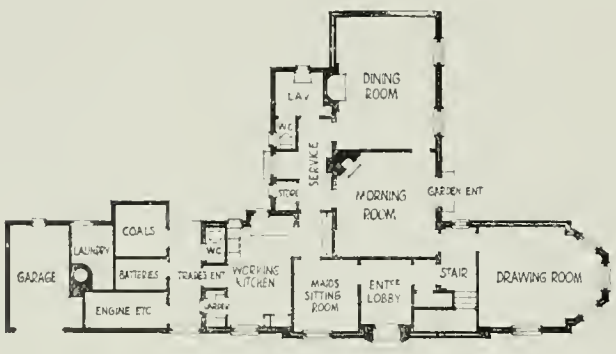


Clough Williams-Ellis, Architect

THE SOUTH FRONT

Edward S. Clarkson · Architect

A HOUSE OF SUBSTANTIAL BUT ECONOMICAL
STRUCTURE WITH A CONVENIENT PLAN



GROUND FLOOR

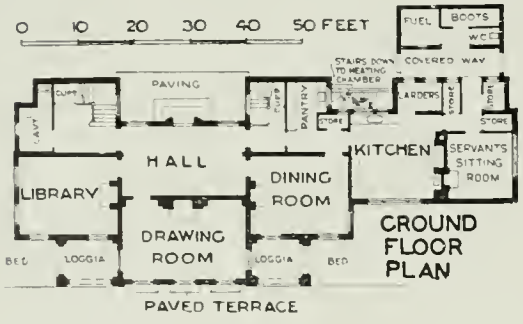
FIRST. FLOOR

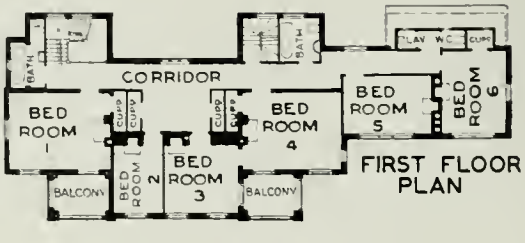
The late Capt. A. Winter Rose, Architect

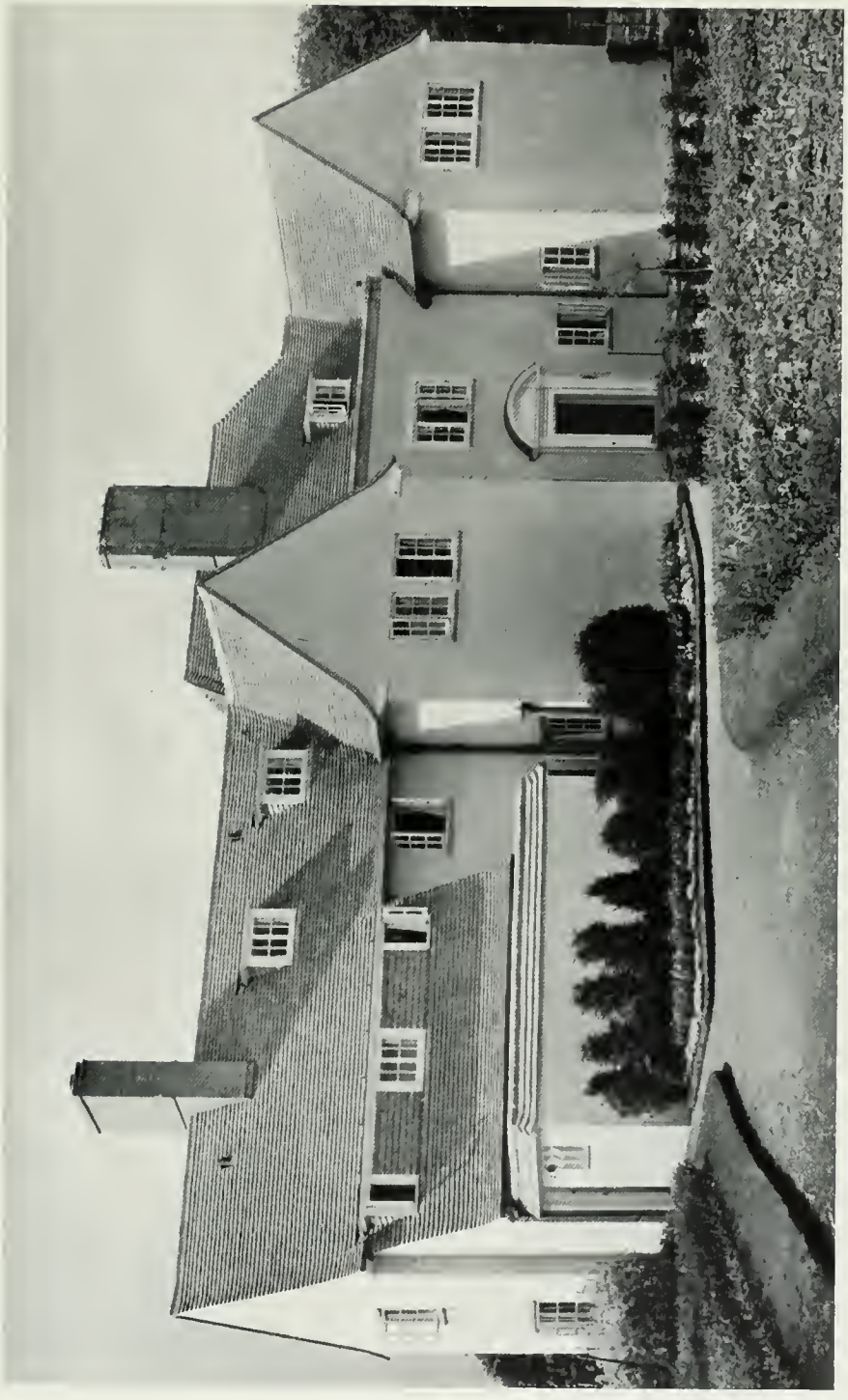
GARDEN FRONT OF A HOUSE WHICH, THOUGH IN A TOWN, HAS THE LOOK OF A COUNTRY HOUSE; THE DESIGN BEING BASED ON GEORGIAN WORK

A HOUSE IN THE COUNTRY: THE GARDEN FRONT, SHOWING LOGGIAS ON EITHER SIDE OF THE DRAWING-ROOM, WITH BALCONIES ABOVE, ON TO WHICH THE PRINCIPAL BEDROOMS OPEN

Paul Phipps, Architect



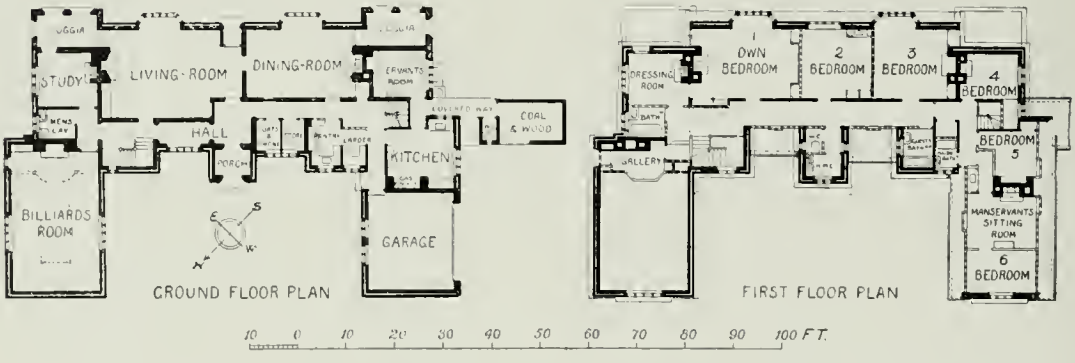




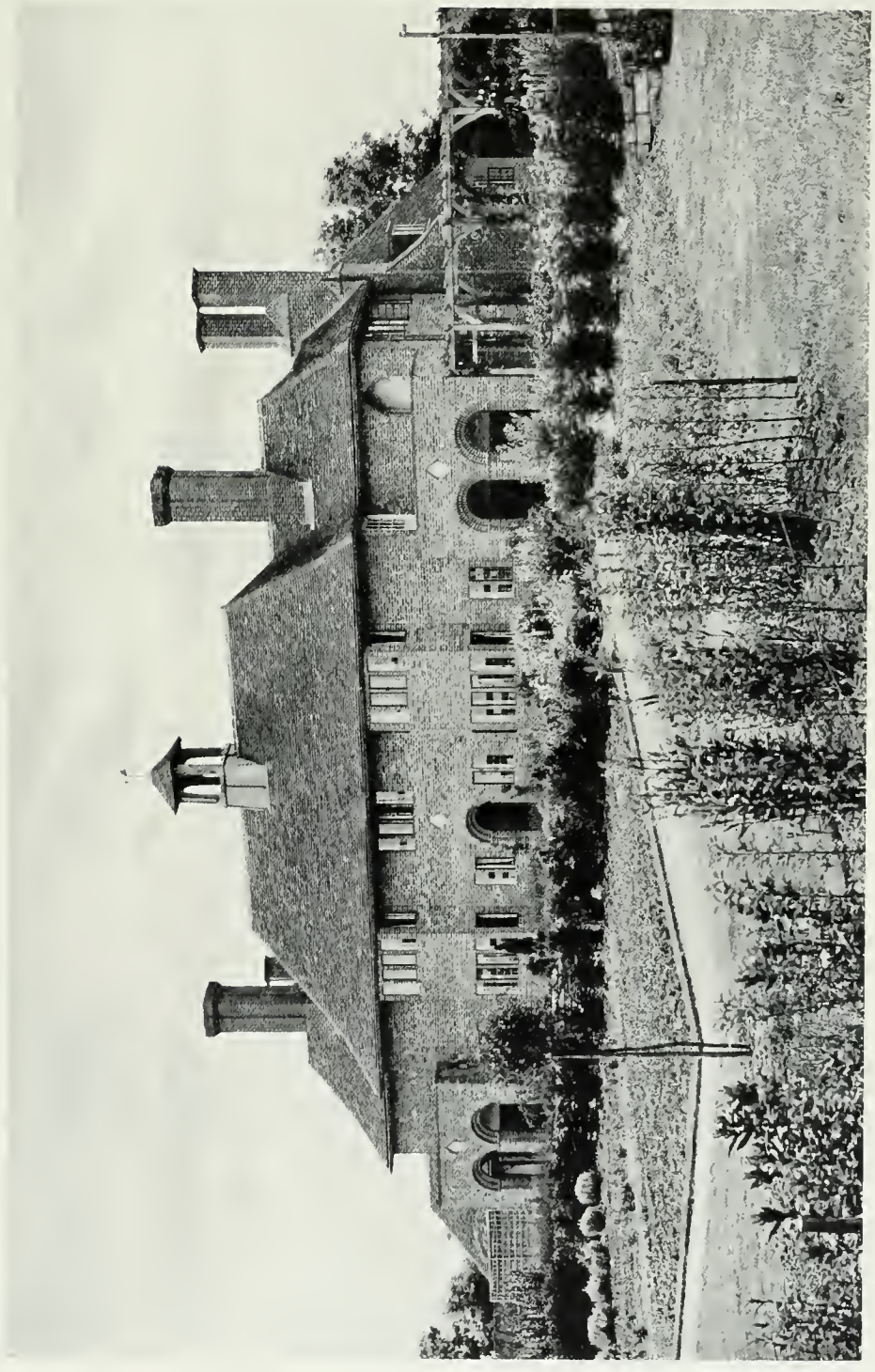
THE ENTRANCE FRONT OF THE HOUSE
The walls are of brick with a covering of white cement

INVOLVING A MINIMUM EXPENSE IN UPKEEP: A BRICK HOUSE WITH BUILT-IN METAL CASEMENTS

Above, a view of the entrance front



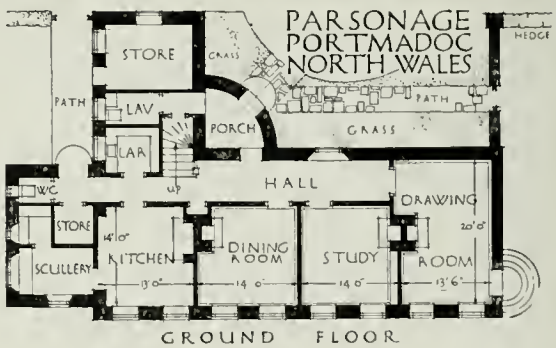
Baillie Scott and Beresford, Architects



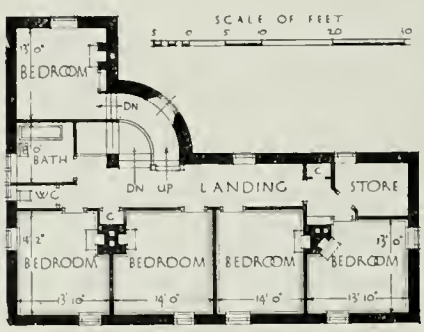
THE GARDEN FRONT

A COUNTRY PARSONAGE IN NORTH WALES, BUILT OF LOCAL GRANITE: GARDEN FRONT AND PLANS

Clough Williams-Ellis, Architect



GROUND FLOOR



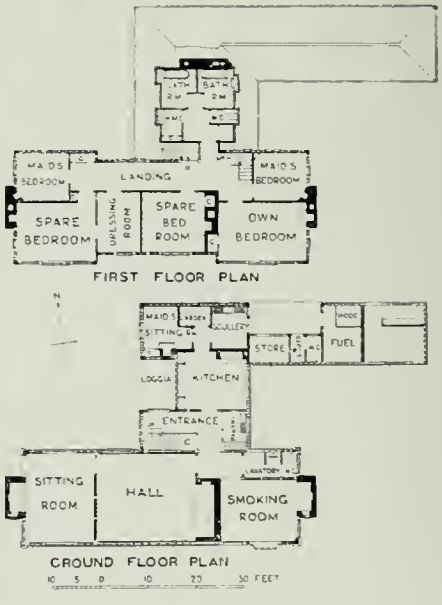
FIRST FLOOR

TWO VIEWS OF THE ENTRANCE FRONT OF THE PARSONAGE

The upper illustration shows the porch projection in the angle of the house

A HALF-TIMBER HOUSE

Above, the garden front.
Below, a detail of the garden entrance

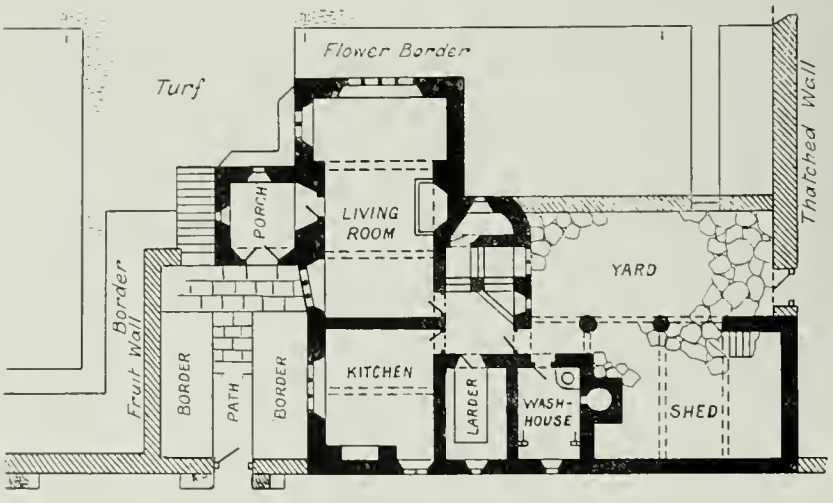


Forsyth and Maule, Architects

THE SOUTH END OF THE HOUSE, SHOWING THE CHIMNEYS; AND A DETAIL OF THE MAIN ENTRANCE PORCH

A MODERN EXAMPLE OF SIMPLE, DIRECT BUILDING WITH RUBBLE-STONE AND STRAW THATCH, IN THE COTSWOLDS

The late Ernest Gimson Architect

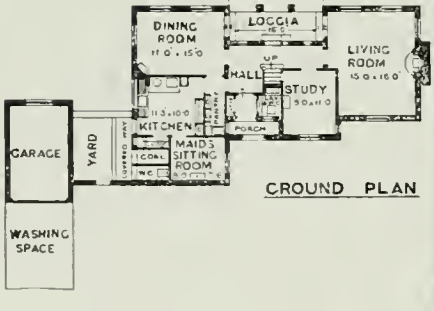


A DISTANT VIEW OF THE HOUSE, WITH
A DOVECOTE IN THE FOREGROUND

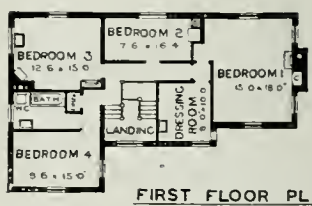
John D. Clarke, Architect

ENTRANCE FRONT OF A CEMENT-FACED HOUSE NEAR THE SEA, SHOWING A NEW TREATMENT OF WINDOWS

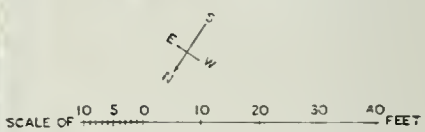
Each window opening is fitted with a single sash which can be pushed down out of sight between the outer and inner skins of the walling, leaving the opening free



GROUND PLAN



FIRST FLOOR PLAN



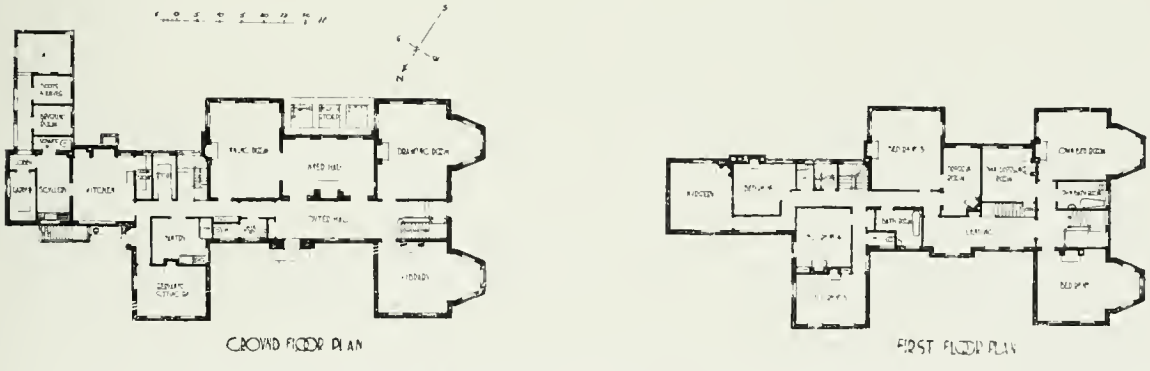
THE GARDEN FRONT AND TWO
VIEWS OF THE CENTRAL LOGGIA

Oswald P. Milne, Architect

A MODERN BRICK HOUSE ON THE OUTSKIRTS OF A COUNTRY TOWN

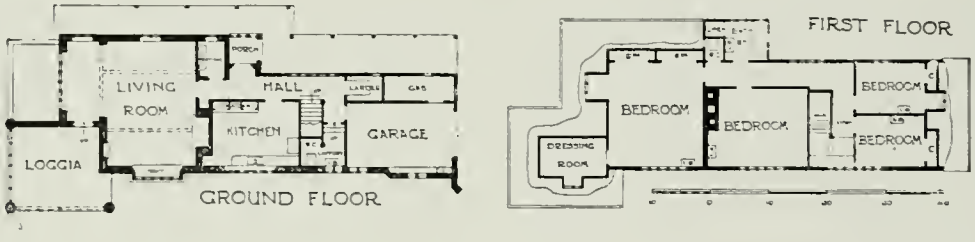
Above, the entrance front.
Below, the west end

THE SOUTH FRONT, FROM THE GARDEN



The ground-floor plan shows an outer and inner hall, with the principal sitting-rooms on the west side

Imrie and Angell, Architects

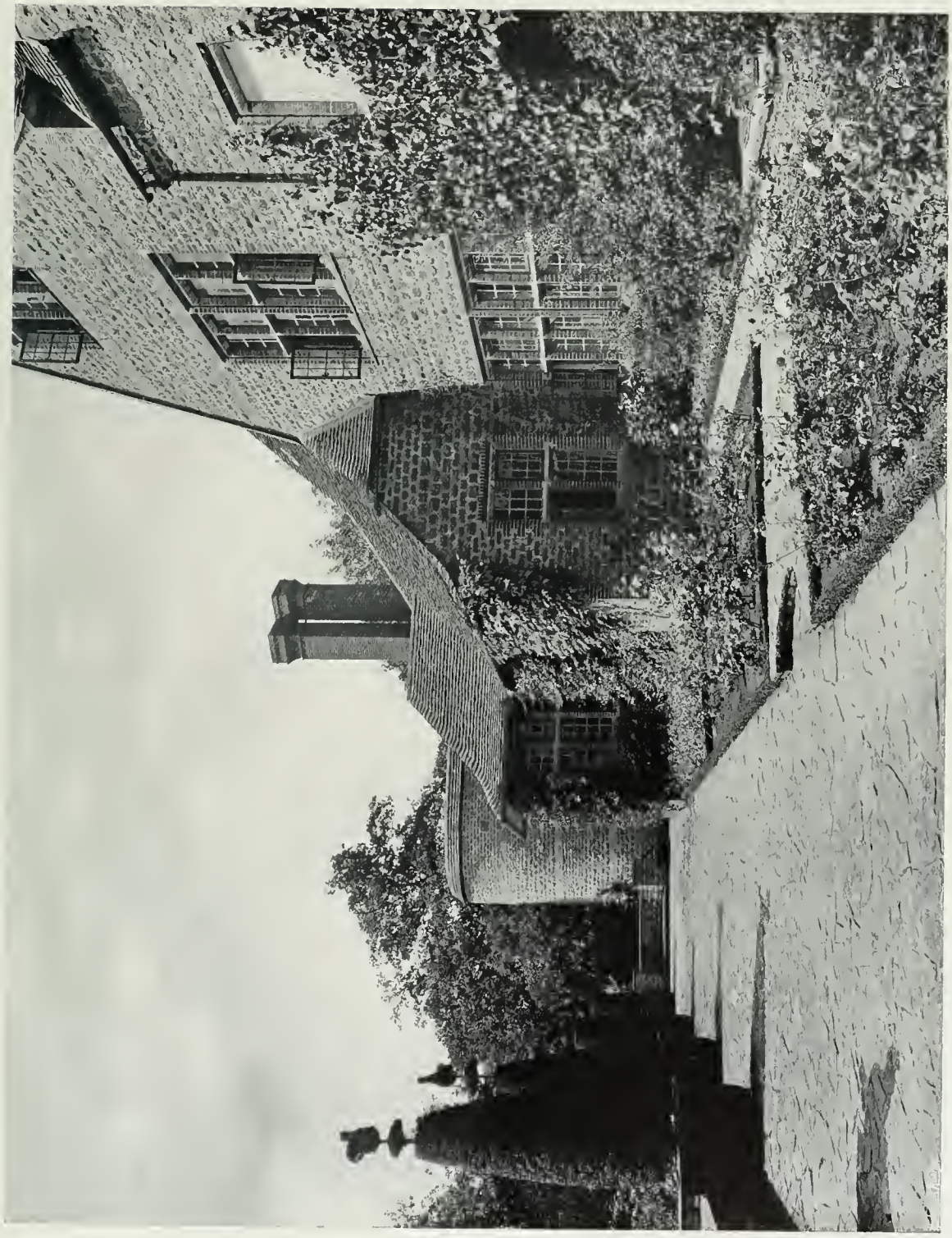


A HOUSE BUILT AT THE EDGE OF AN ISLAND ARM OF THE SEA

The dining-room has windows looking seawards, and there is a loggia adjoining. Within the space enclosed by walls on the south side is a small formal garden

THE HOUSE AS SEEN FROM THE ENCLOSED GARDEN,
AND FROM THE FORESHORE

GARDEN FRONT OF A SMALL COUNTRY HOUSE
Sir Edwin L. Lutyens, R.A., Architect
Showing a delightful use of stone walling with brick mullioned windows

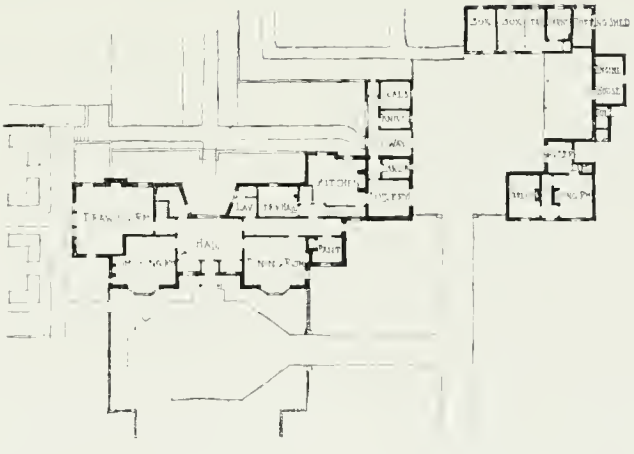


LOOKING ALONG THE TERRACE
Here is a broad paved space next the house, enlivened with formal beds and cut trees in tubs

A HOUSE OF BRICK, WITH TILED ROOFS AND WHITE-PAINTED WOODWORK

E. Guy Dawber, Architect

DETAIL OF THE
ENTRANCE FRONT

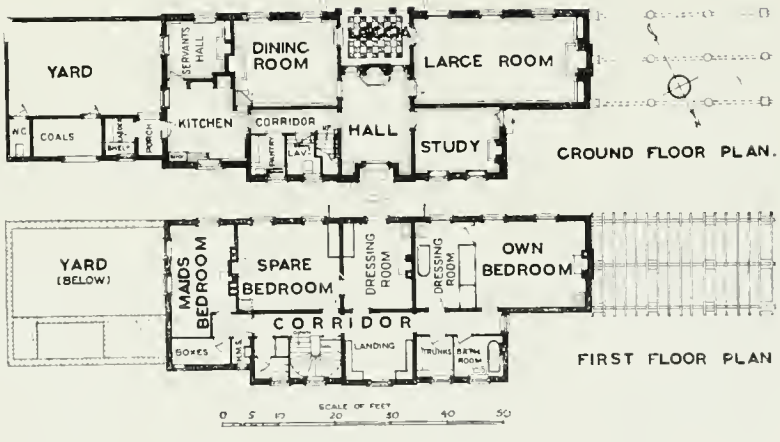


The body of the house is oblong, with the principal rooms grouped around a central hall

Professor Patrick Abercrombie, Architect

A HOUSE DESIGNED IN THE LATE GEORGIAN MANNER,
WITH A FACE OF SMOOTH-SURFACED CEMENT PLASTER
Above, the entrance front. Below, the garden front

LOOKING OUT THROUGH THE
LOGGIA ON THE GARDEN FRONT



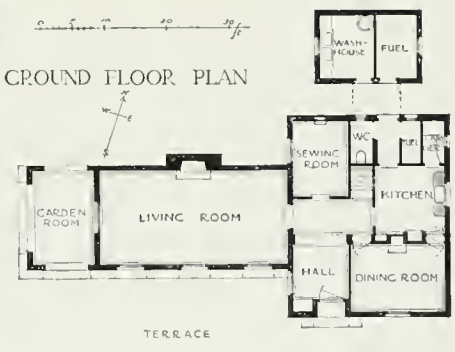
Robert Lowry, Architect

A CONCRETE HOUSE, MODERN IN DESIGN AND ARRANGEMENT

THE GARDEN ROOM AT THE WEST END

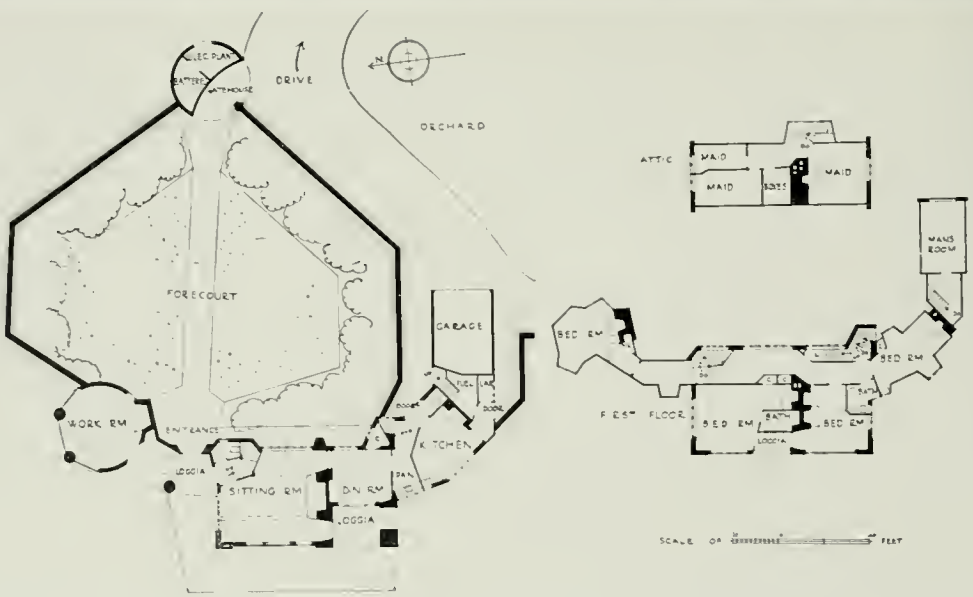
The walling of the house is of two skins of 4in. concrete with a 3in. cavity, the exterior being finished with cement, lime-whitened

FIRST FLOOR PLAN



GROUND FLOOR PLAN

Oliver Hill, Architect

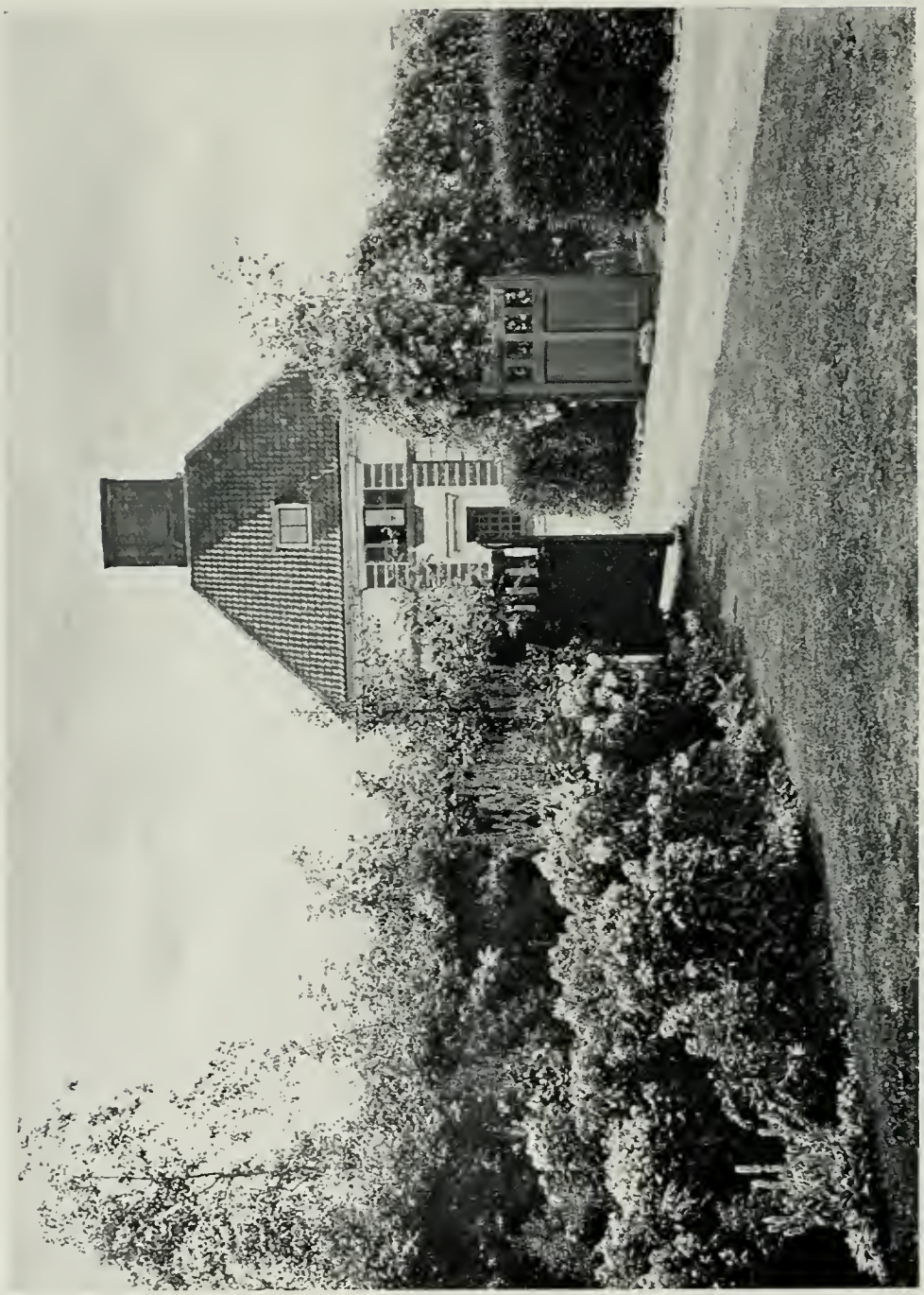


A HOUSE BY THE SEA, FOLLOWING LOCAL COUNTRY TRADITIONS IN BUILDING

The plan, like the exterior, is irregular in treatment. It was designed to suit the requirements of two lady playwrights who use the house as a seaside retreat

THE ENTRANCE FRONT AND FORECOURT,
AND A GENERAL VIEW OF THE HOUSE

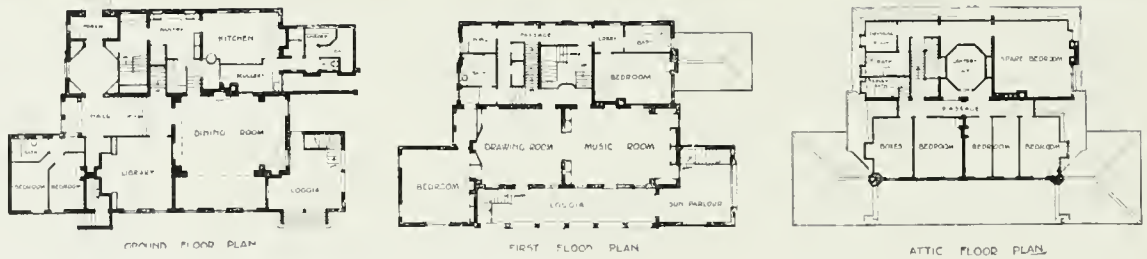
Stone, thatch and elm boarding are mingled in the fabric, giving diversity and interest



AT THE ENTRY TO A HOUSE ON A GOLF LINKS

Sir Edwin L. Lutyens, R.A., Architect

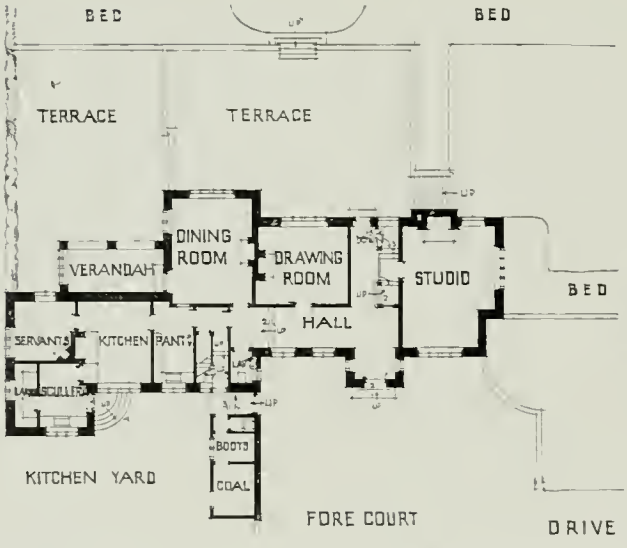
H. S. Goodhart-Rendel, Architect

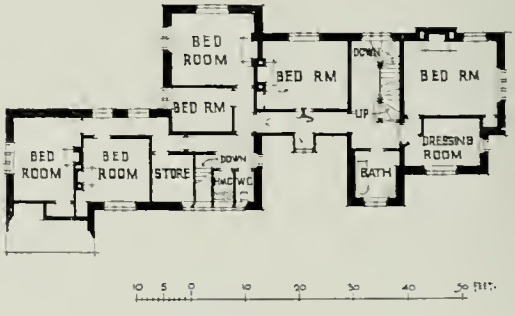


GARDEN FRONT OF A COUNTRY HOUSE OF UNUSUAL CHARACTER

The first floor has a long loggia, on to which the bedrooms open

Oswald P. Milne, Architect

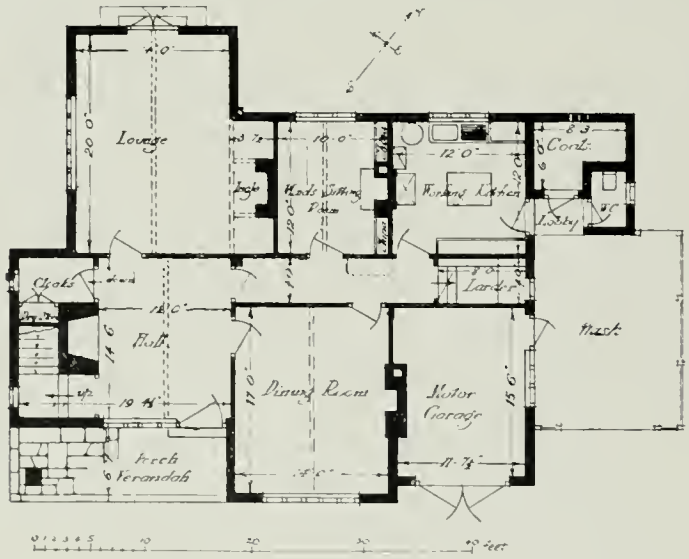




STONE-BUILT AND ROOFED WITH STONE SLATES, THIS COUNTRY HOUSE DISPLAYS THE CHARM OF A PERFECTLY DIRECT EXPRESSION OF ITS PLAN

THE GARDEN FRONT OF THE HOUSE

H. W. Weedon, Architect

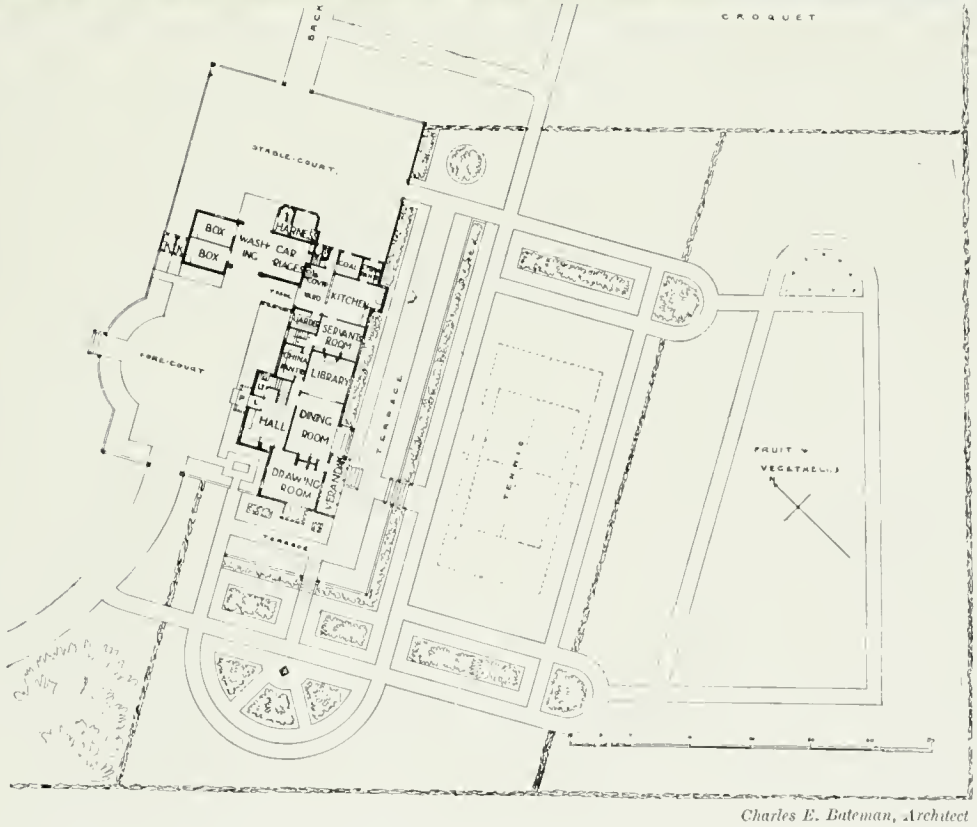


A HOUSE OF MODERATE SIZE IN A TOWN SUBURB

THE GARDEN FRONT, WITH LILY POOL HAPPILY PLACED IN ITS SETTING OF GREEN

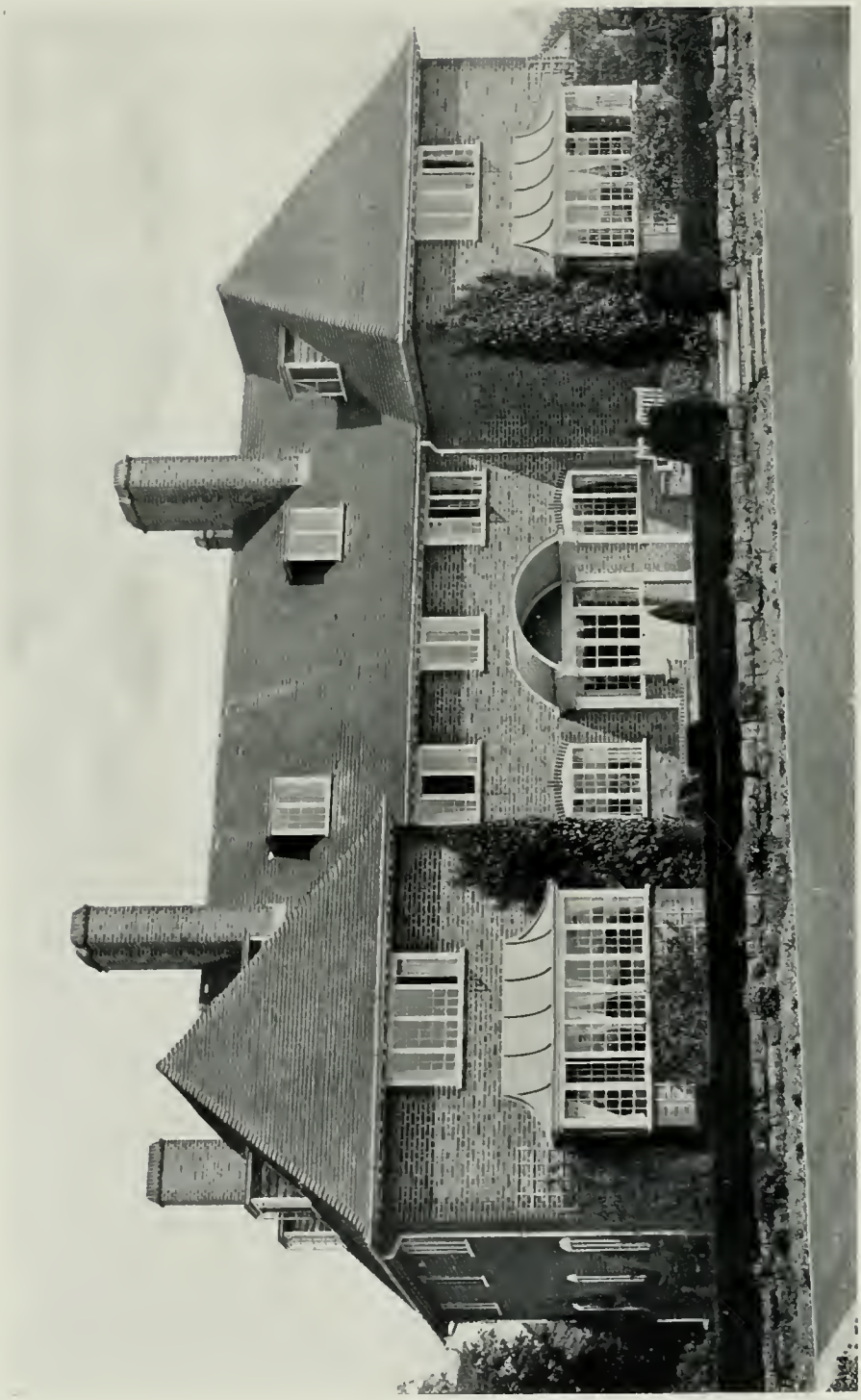
SHOWING A MODERN EXPRESSION OF GEORGIAN DESIGN, WITH FEATURES OF INDIVIDUAL INTEREST—SUCH AS THE SEMI-CIRCULAR LOGGIA ON THE GARDEN FRONT (BELOW)

The late Sir Ernest Newton, Architect



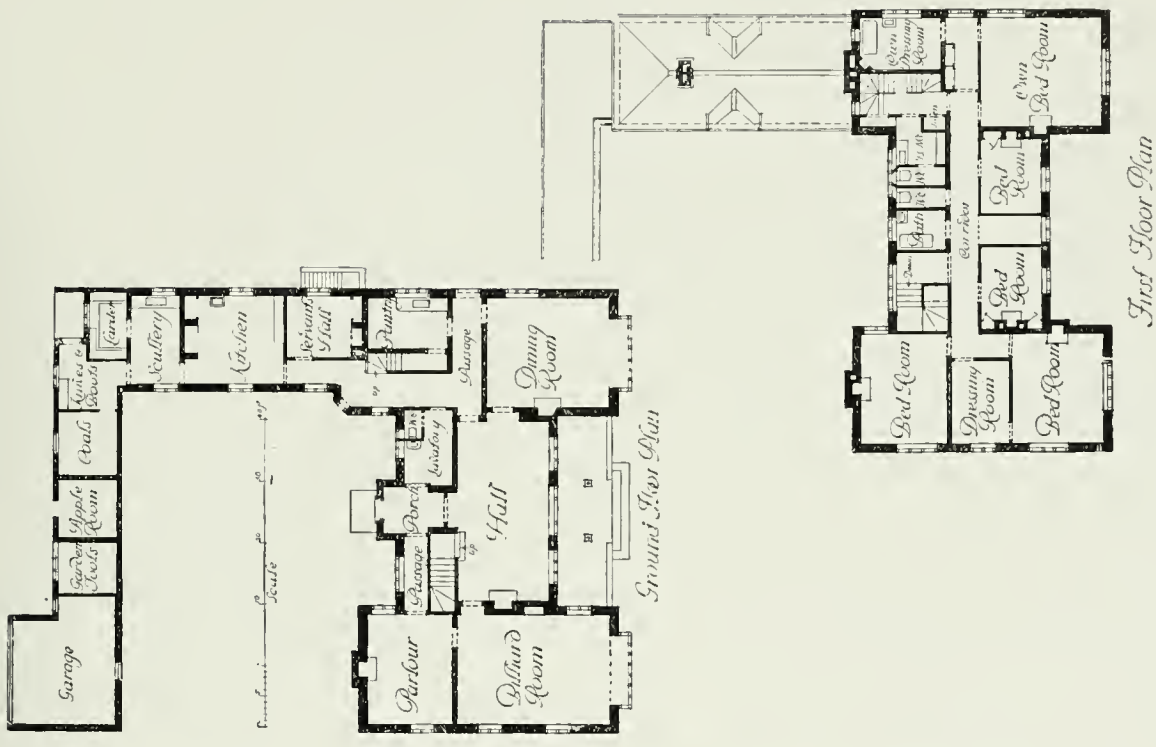
Charles E. Bateman, Architect

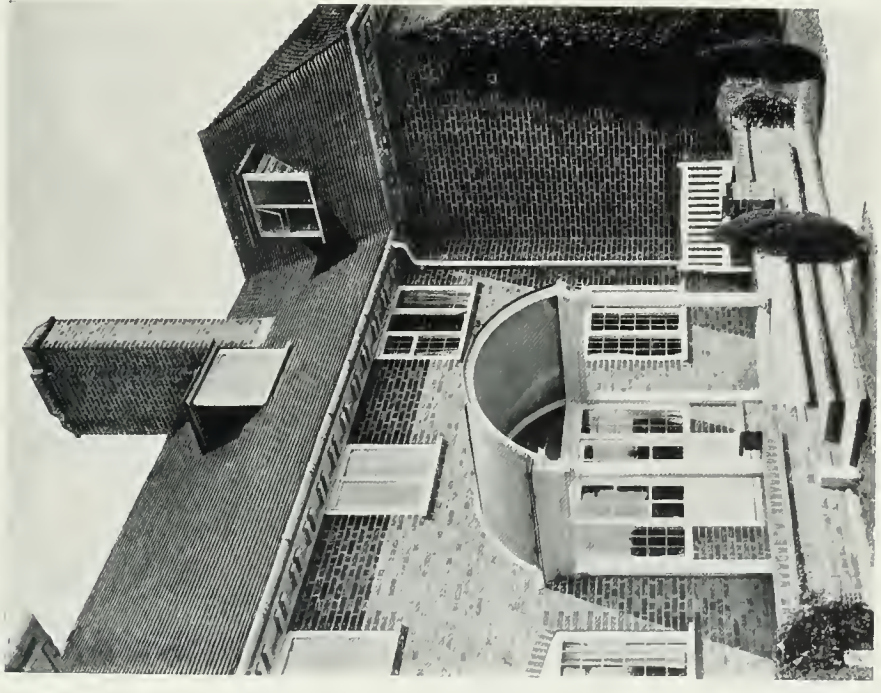
A HOUSE IN THE SUBURBS OF A TOWN



E. Guy Dawber, Architect

OCCUPYING HIGH GROUND, THIS HOUSE IS DESIGNED TO SUIT ITS EXPOSED SITUATION, AND TO GAIN ABUNDANT SUNLIGHT IN ITS ROOMS

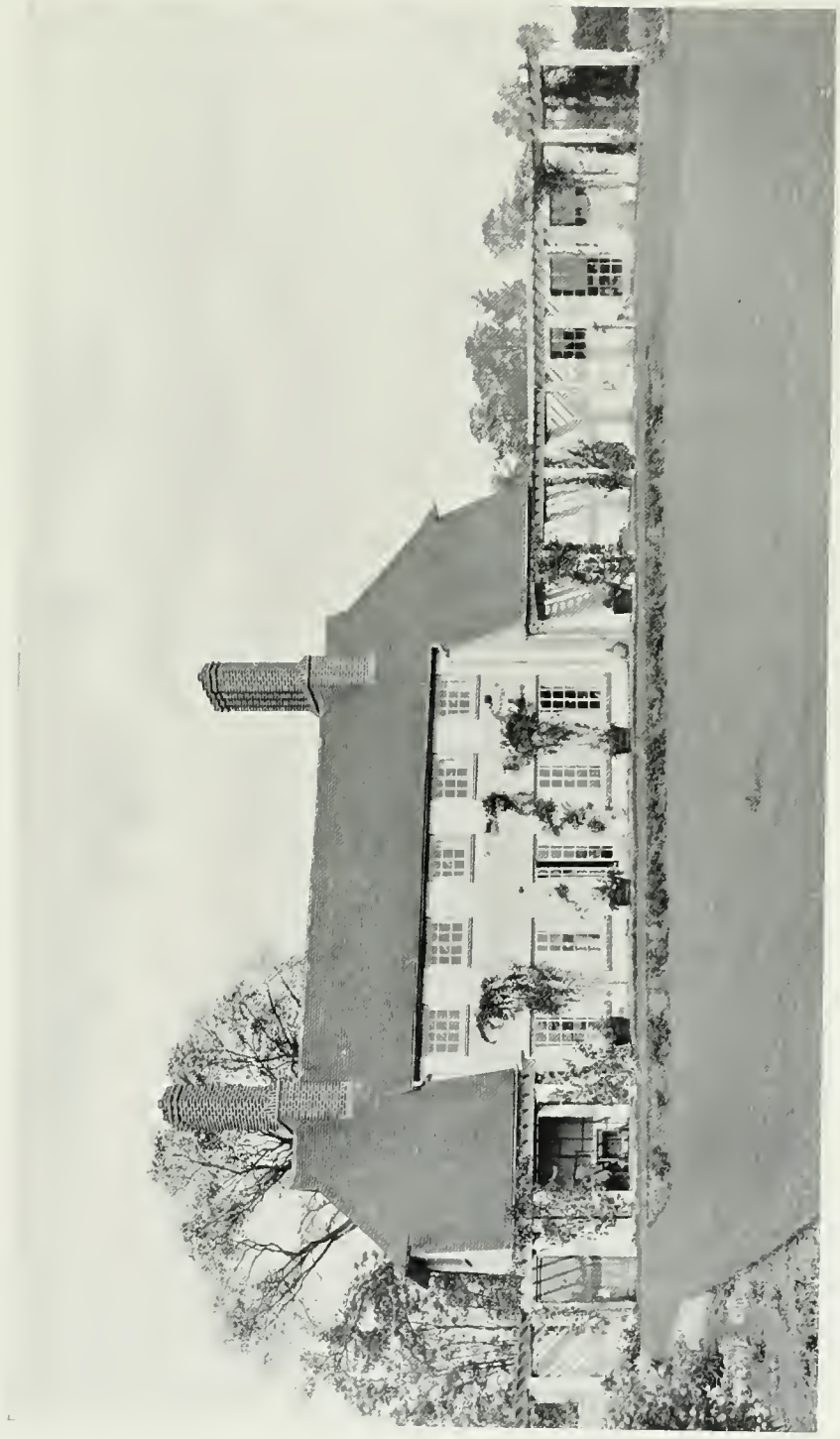




DETAIL OF THE GARDEN FRONT,
SHOWING LEAD-COVERED PORCH

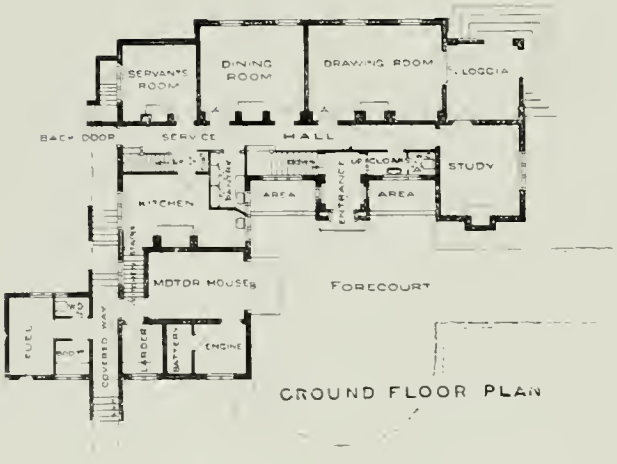
A COUNTRY HOUSE ON TRADITIONAL LINES BUT MODERN IN FEELING: THE ENTRANCE FRONT, AND DETAIL OF GARDEN FRONT

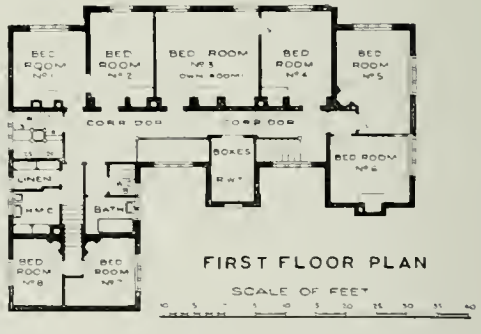
Edward Maufe, Architect



THE GARDEN FRONT AND
THE PLANS OF THE HOUSE

Alan Brace, Architect





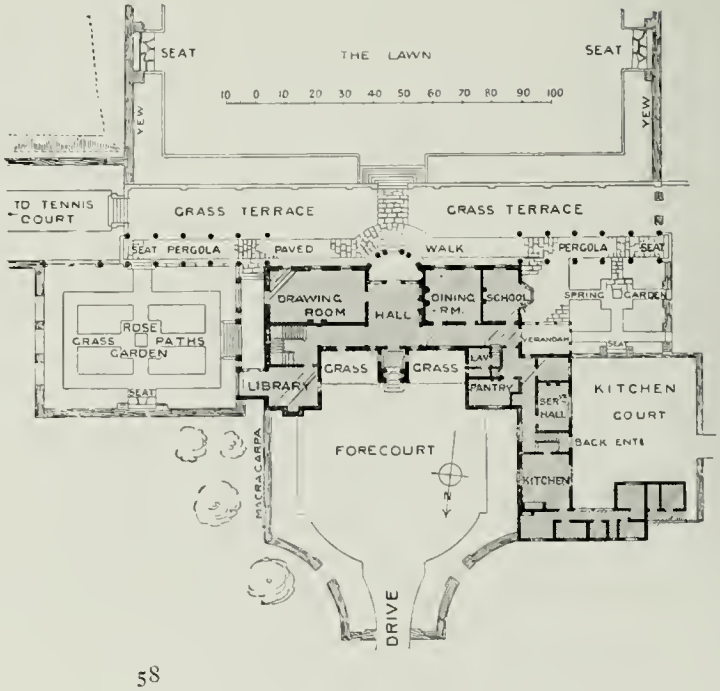
A COUNTRY HOUSE BUILT ON A STEEPLY SLOPING SITE

The walls are of whitewashed brick, in effective combination with green louvred window shutters and a roof of pantiles

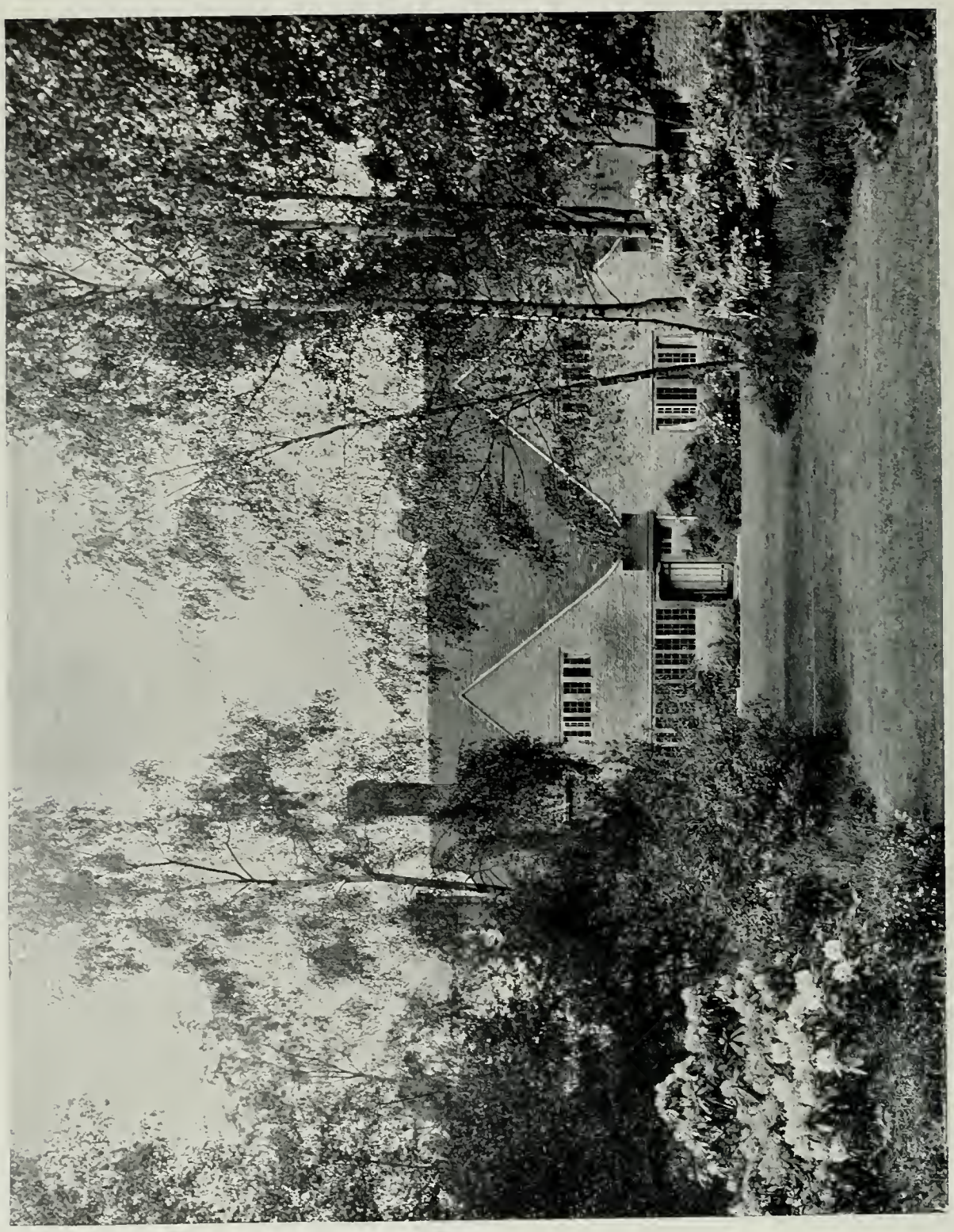
A VIEW OF THE HOUSE FROM THE ENTRANCE DRIVE, AND A DETAIL OF THE ENTRY

A HOUSE IN THE SOUTH OF ENGLAND DESIGNED AFTER THE DUTCH SOUTH AFRICAN MANNER: ABOVE, THE ENTRANCE FRONT

The late Ernest Willmott, Architect



TWO VIEWS OF THE GARDEN FRONT

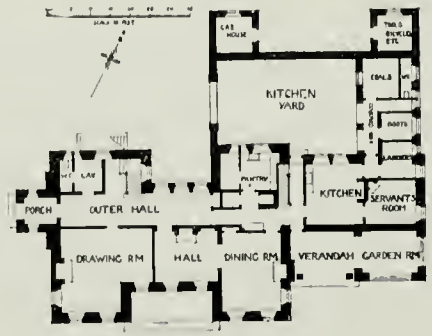


Sir Edwin L. Lutyens, R.A., Architect

A HOUSE IN A WOODLAND SETTING

DETAIL OF THE GARDEN FRONT

Oswald P. Milne, Architect



GROUND FLOOR PLAN

FIRST FLOOR PLAN

A COUNTRY HOUSE BY THE SEA, DESIGNED ESPECIALLY FOR SUMMER OCCUPATION

All the principal rooms have a south aspect, and adjoining the dining-room is a garden-room with collapsible windows, allowing the whole space to be thrown open

GARDEN FRONT OF A HOUSE IN A TOWN

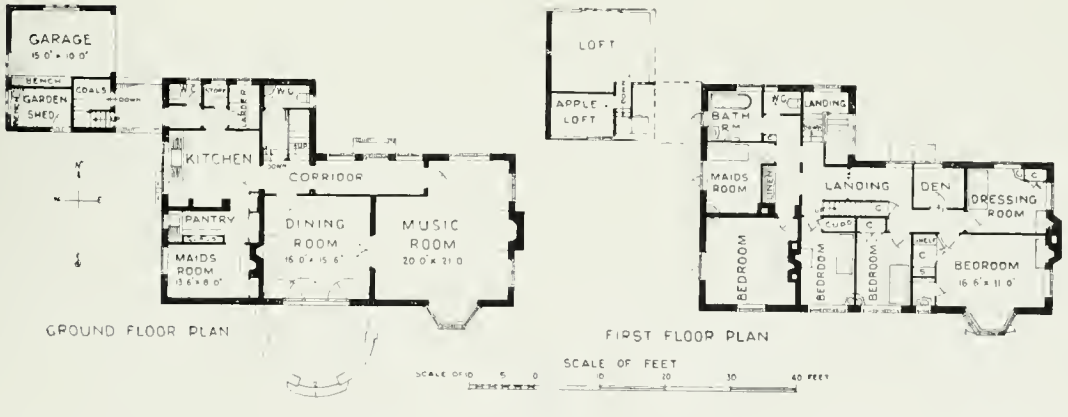
H. M. Fletcher, Architect

Forsyth and Maule, Architects

A HOUSE IN THE COUNTRY, SHOWING THE SATISFYING EFFECT OF THATCHED ROOFS AND LIME-WHITENED WALLS

THE SOUTH FRONT OF THE HOUSE

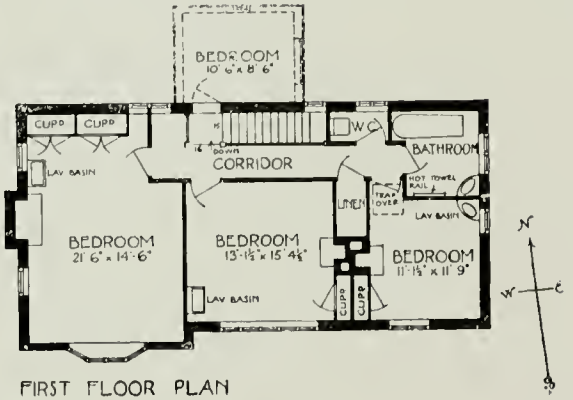
The site, as here seen, is plain field, the garden being now in the making



John D. Clarke, Architect

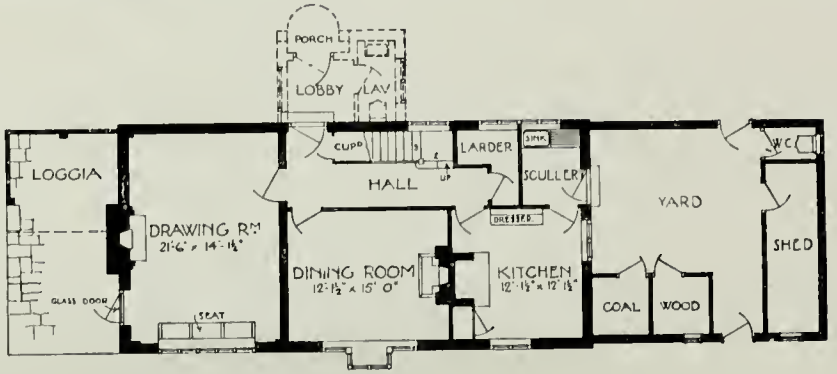
A "WHITE" HOUSE WITH A REED-THATCHED ROOF

The entry is to have an addition as indicated on plan and elevation, giving protection to the porch and providing an extra bedroom upstairs



FIRST FLOOR PLAN

NORTH ELEVATION (WITH FUTURE ADDITION)

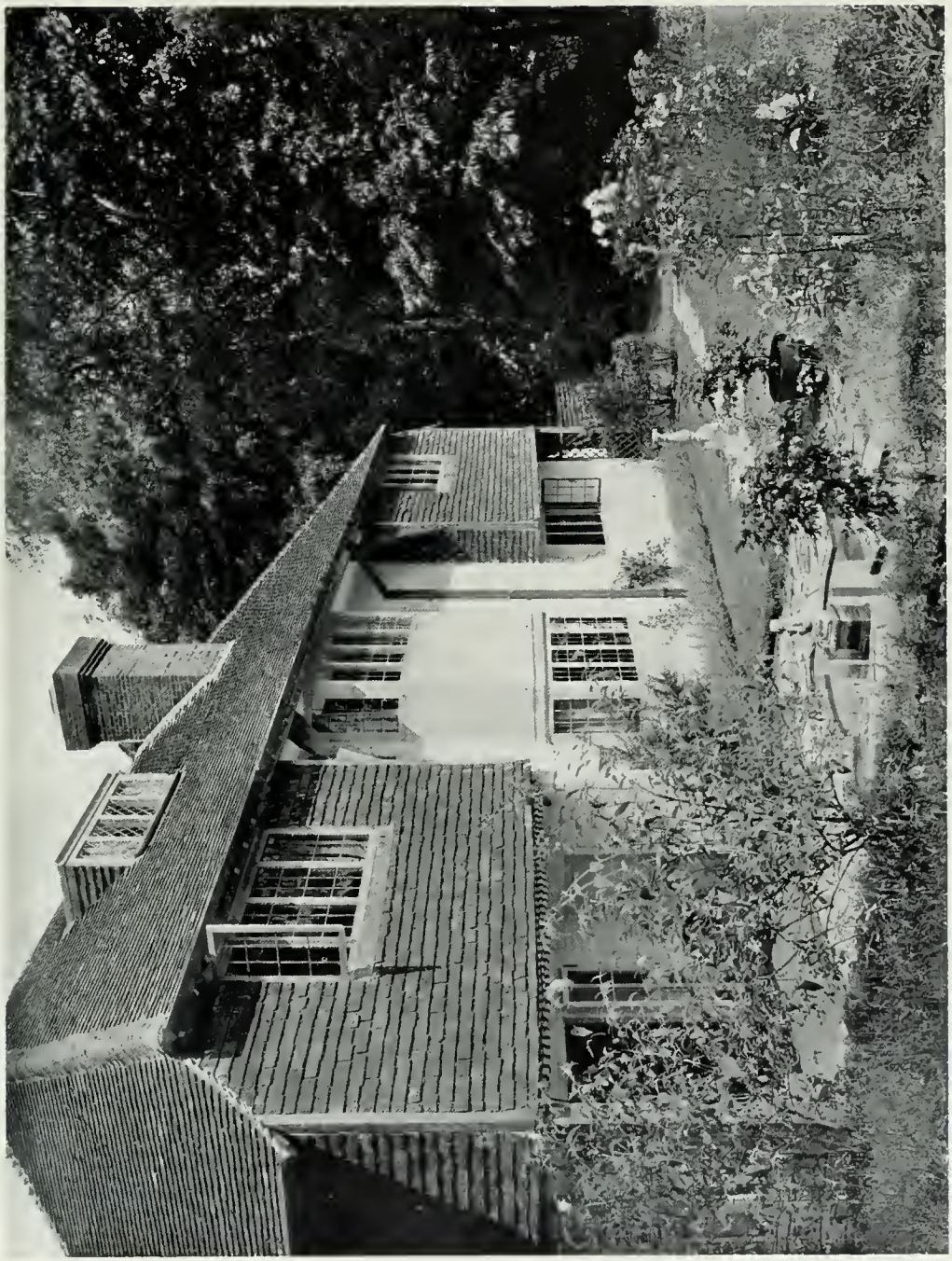


GROUND FLOOR PLAN

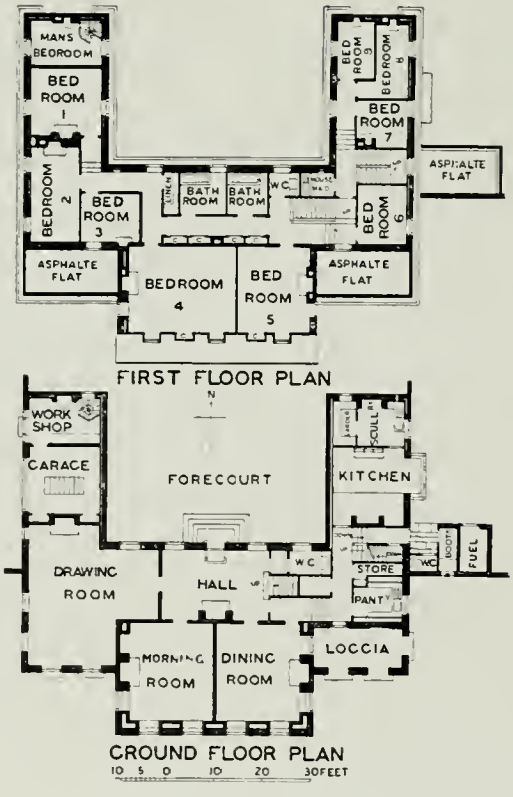
THE SOUTH FRONT OF THE HOUSE

Baillie Scott and Beresford, Architects.

A MODERN HOUSE IN THE KENTISH MANNER



A DETAIL VIEW OF THE GARDEN FRONT, SHOWING THE TILE-HUNG PROJECTIONS AND WHITEWASHED CENTRAL BAY

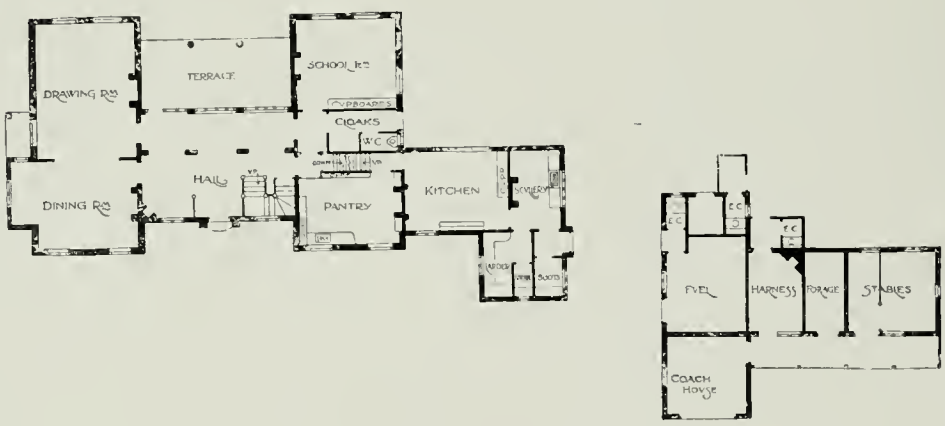


A WEST-COUNTRY HOUSE OF STONE AND TILE: THE GARDEN FRONT AND THE PLANS OF THE HOUSE

Sir Edwin L. Lutyens, R.A., Architect

ENTRANCE FRONT AND DETAIL OF SOUTH FRONT

Edward Warren, Architect

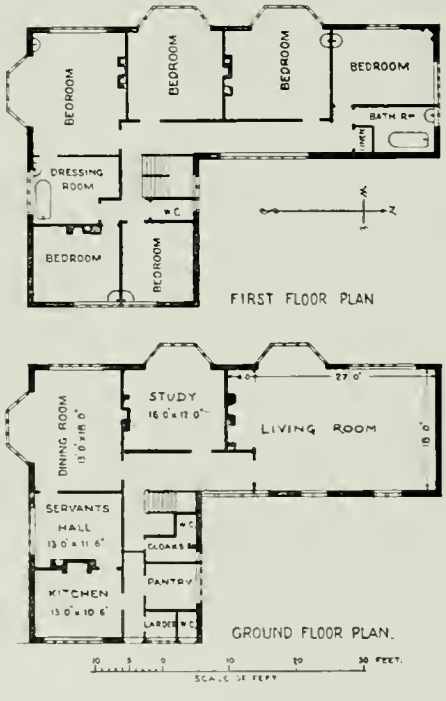


A COUNTRY HOUSE ON AN OPEN SITE

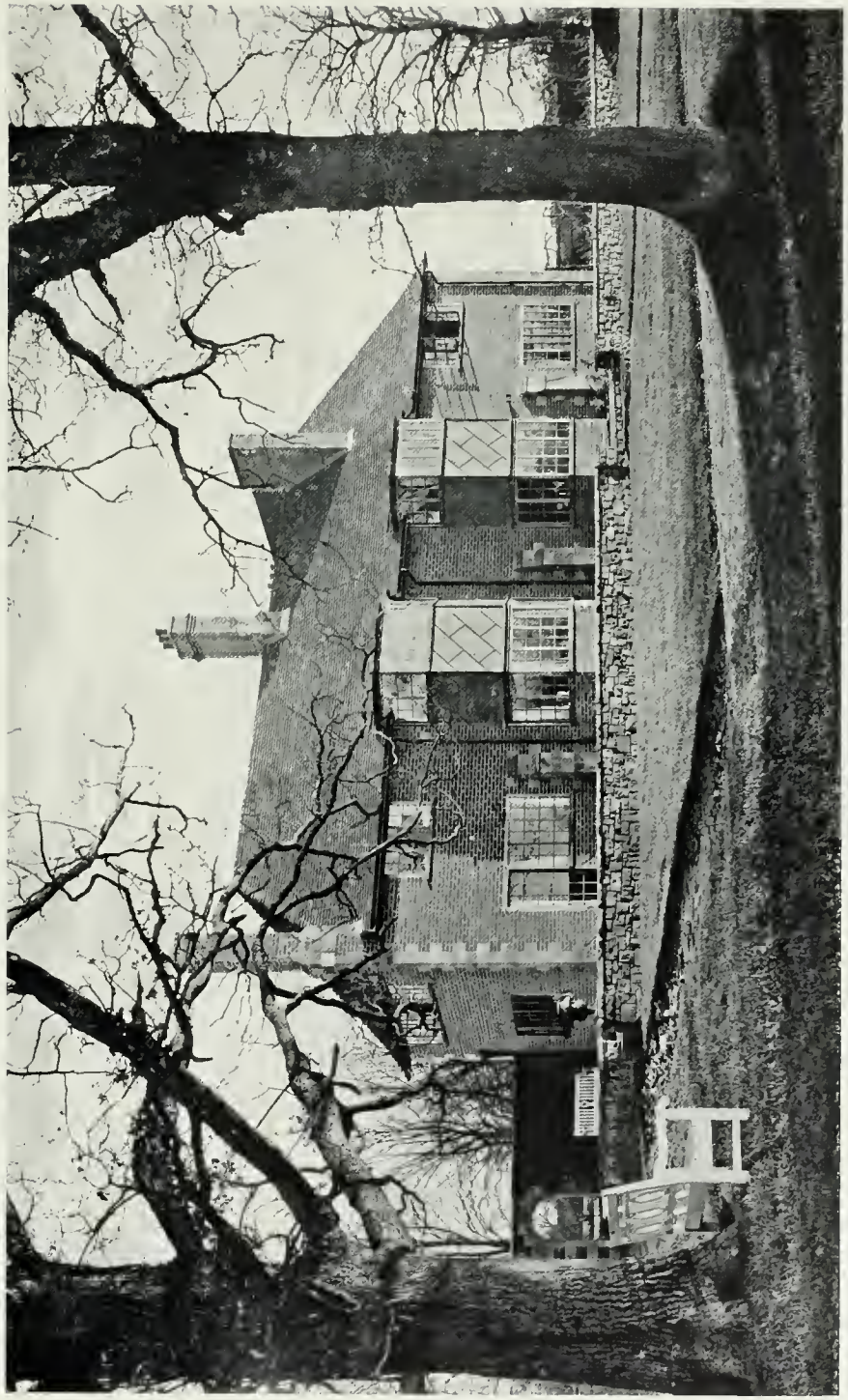
THE SOUTH-EAST FRONT, AND A DETAIL OF THE LOGGIA WHICH COMES IN THE CENTRE OF IT

Paxton Watson, Architect

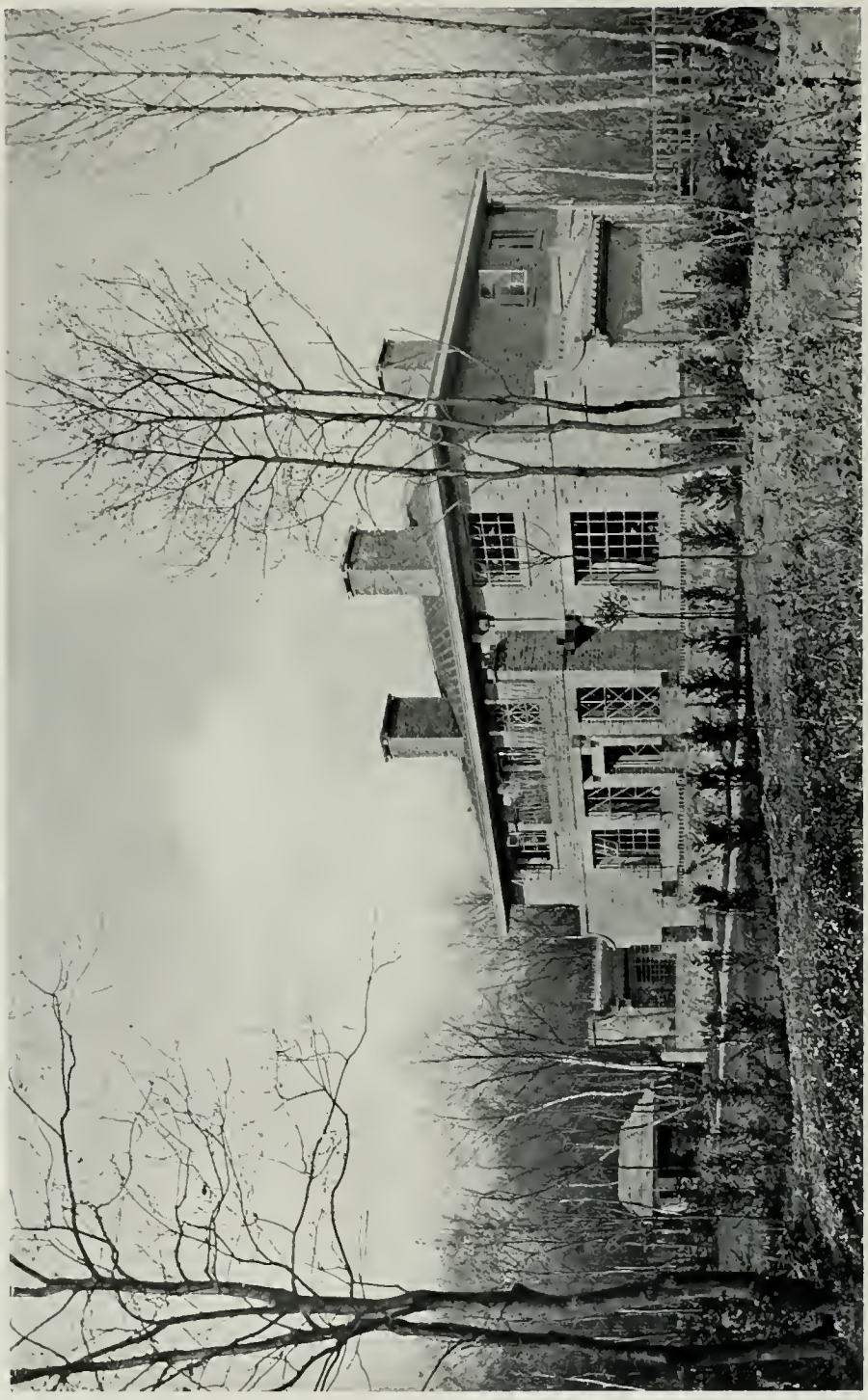
A HOUSE WITH L-SHAPED PLAN
DESIGNED TO GIVE CONVENIENCE



On the ground floor a very large living-room is provided —large enough to accommodate a billiard table at one end, and upstairs are six good-sized bedrooms, the principal one having a dressing-room opening off it

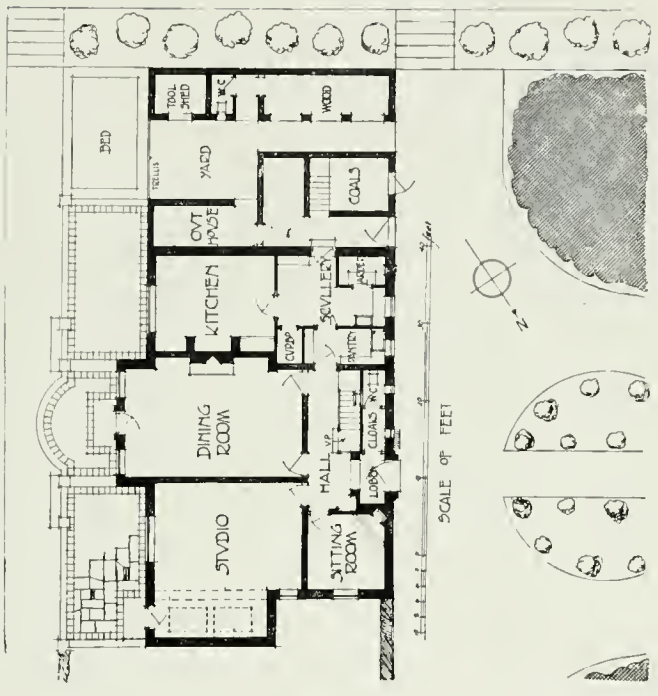


THE WEST FRONT OF THE HOUSE, OVERLOOKING LAWN AND WOODLAND



A BRICK HOUSE IN MODERN STYLE WITH STEEL WINDOWS

The late Capt. A. Winter Rose, Architect



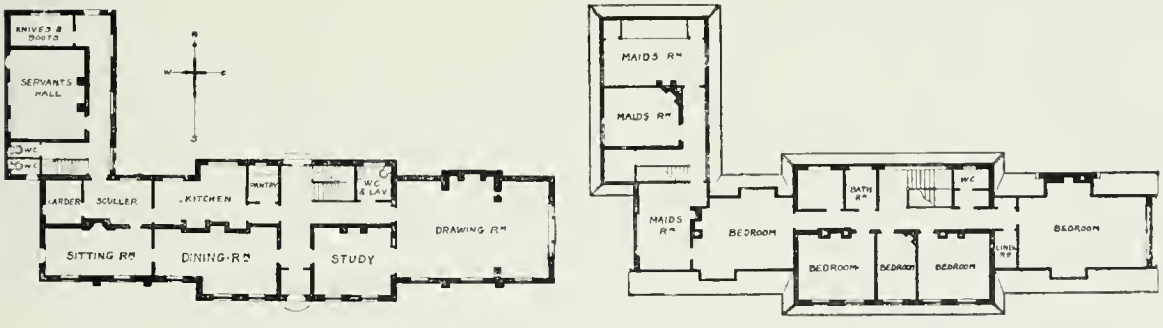
THE ENTRANCE FRONT OF THE HOUSE,
AND THE GROUND-FLOOR PLAN

Mervyn E. Macartney, Architect

A COUNTRY HOUSE WITH AN UNUSUAL LOGGIA TREATMENT

On the south side are dining-room, drawing-room and billiard-room, and the loggia is designed so as to form an outdoor adjunct to all three

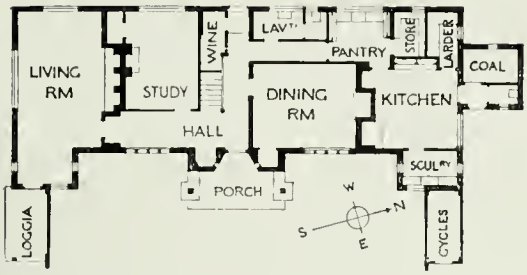
Sir Reginald Blomfield, R.A., Architect

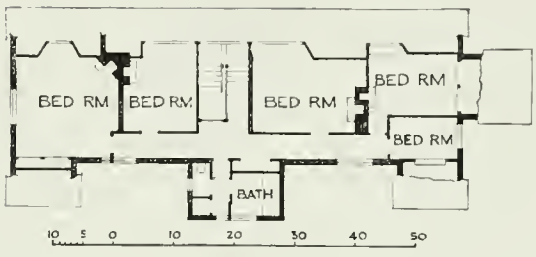


A LONG, LOW COUNTRY HOUSE WITH EIGHT BEDROOMS UPSTAIRS

A MODERN HOUSE BUILT IN AN OLD MANNER AND PLANNED TO SUIT PRESENT-DAY REQUIREMENTS

G. Blair Imrie, Architect

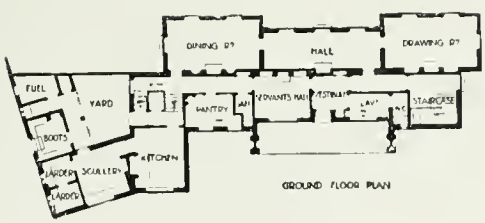


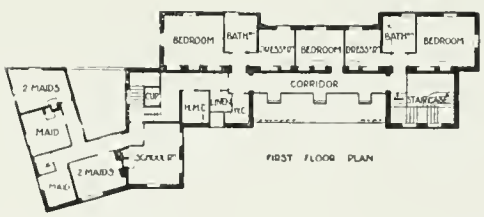


Ground- and first-floor plans of the house illustrated opposite

Sir Edwin L. Lutyens, R.A., Architect

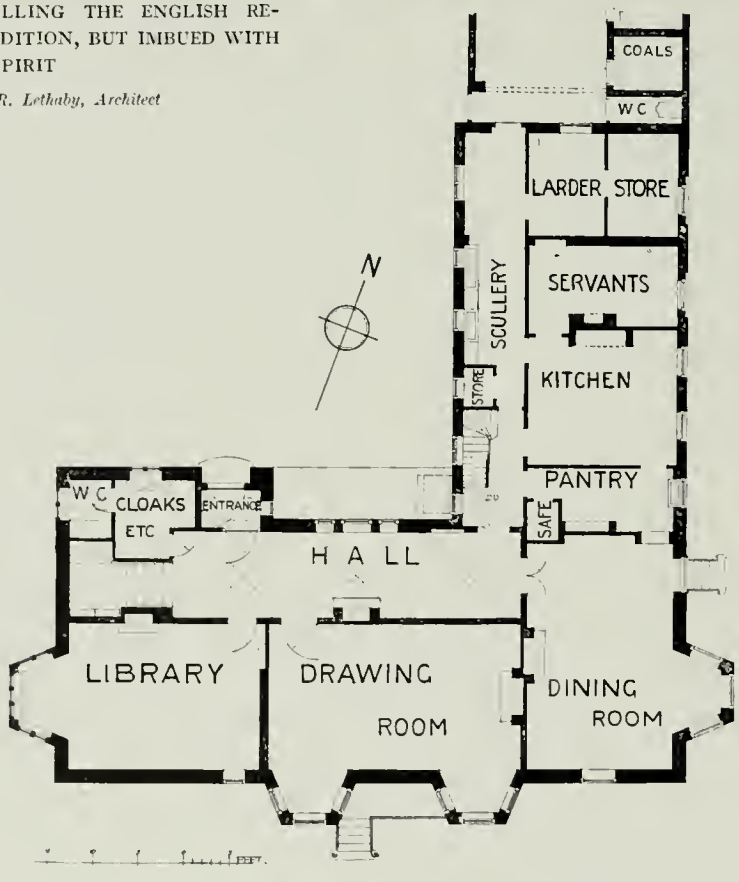
GARDEN FRONT OF A MODERN BRICK
HOUSE DESIGNED ON GEORGIAN LINES

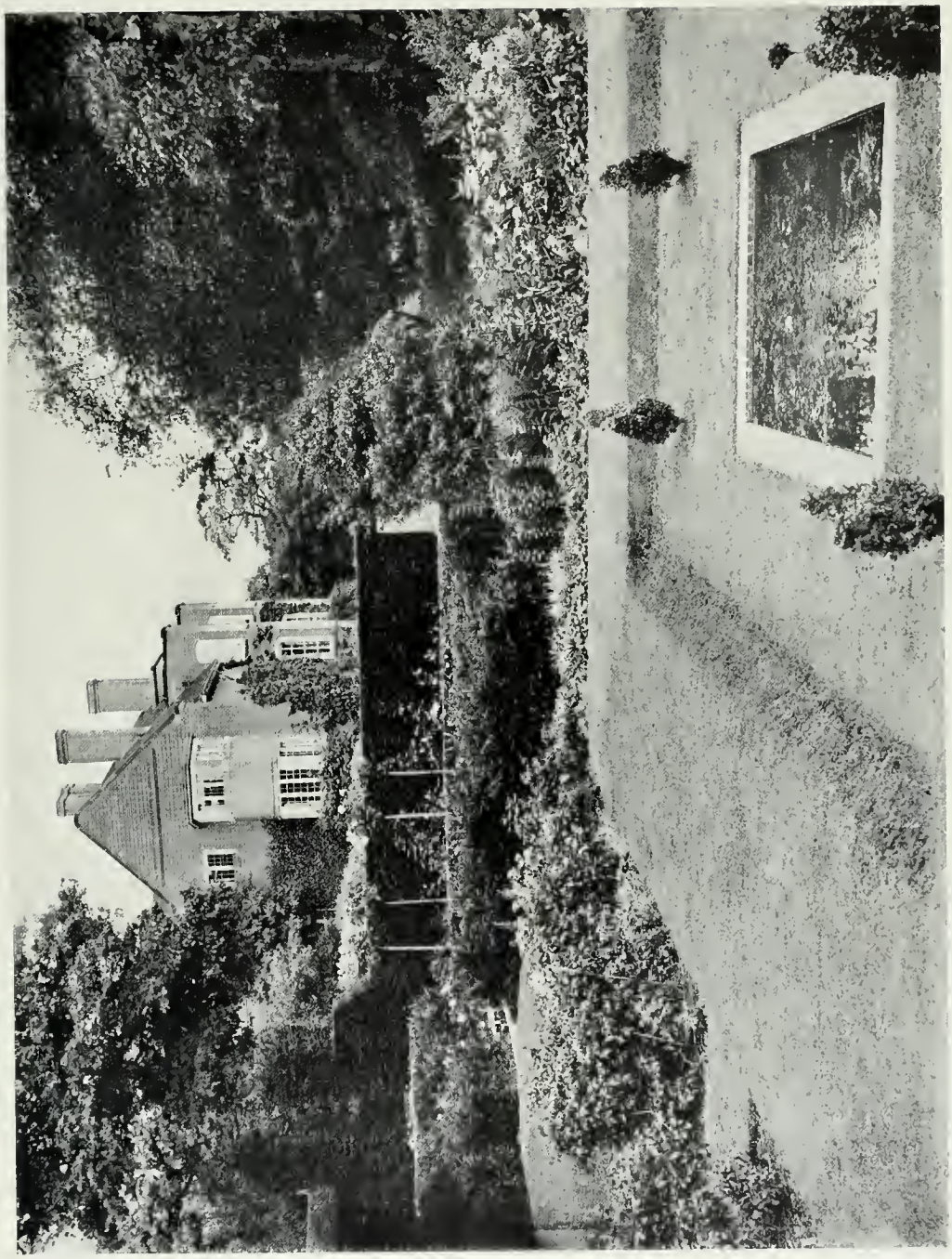




A HOUSE RECALLING THE ENGLISH RENAISSANCE TRADITION, BUT IMBUED WITH THE MODERN SPIRIT

Professor W. R. Lethaby, Architect

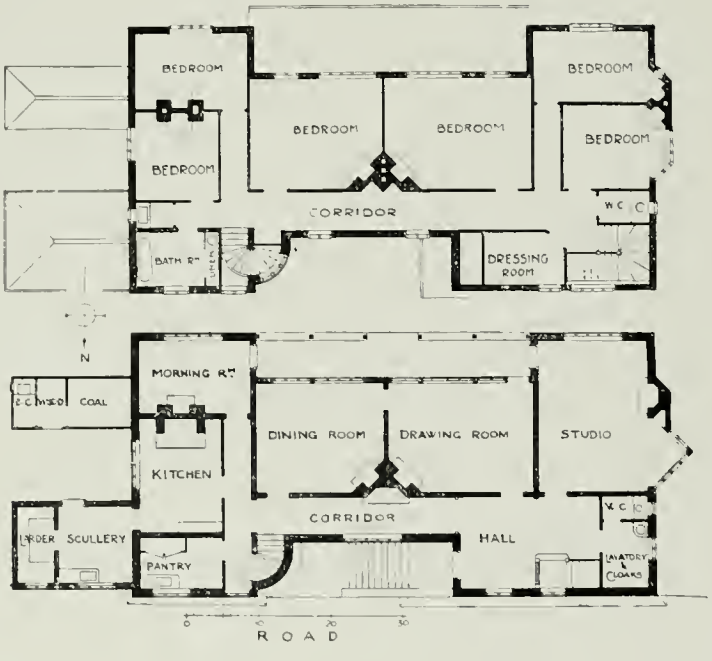




THE HOUSE AS SEEN FROM THE SUNK GARDEN ON THE WEST SIDE

Unsworth and Triggs, Architects

ENTRANCE FRONT OF A COUNTRY HOUSE WITH STONE-BUILT GROUND-FLOOR WALLS, AND TILE-HANGING ON UPPER STOREY



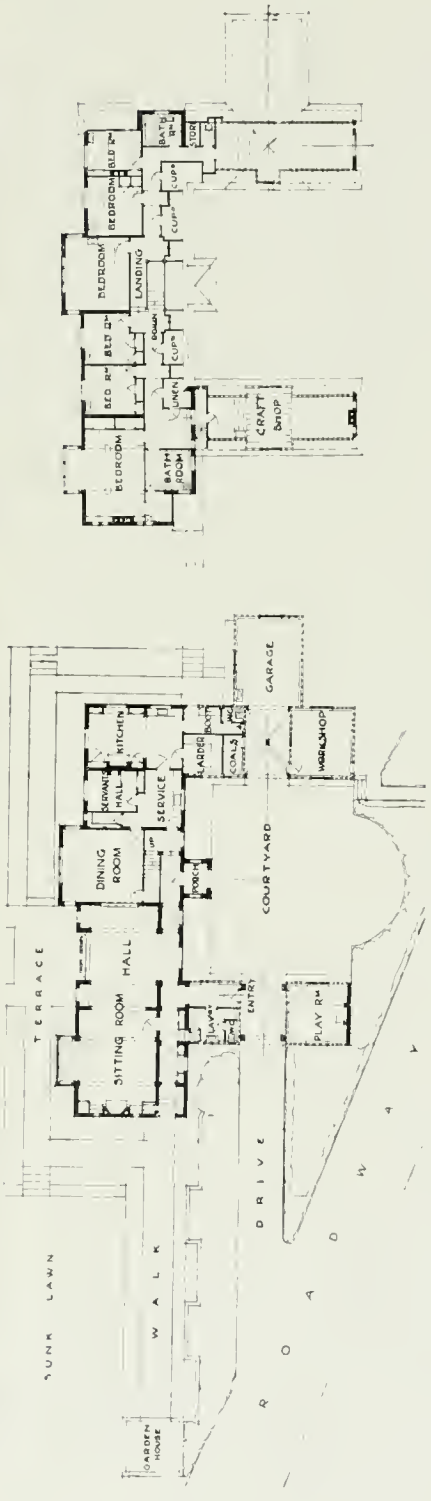
THE GARDEN FRONT, AND THE LOGGIA THAT EXTENDS ACROSS IT

P. Morley Horder, Architect

A COUNTRY HOUSE

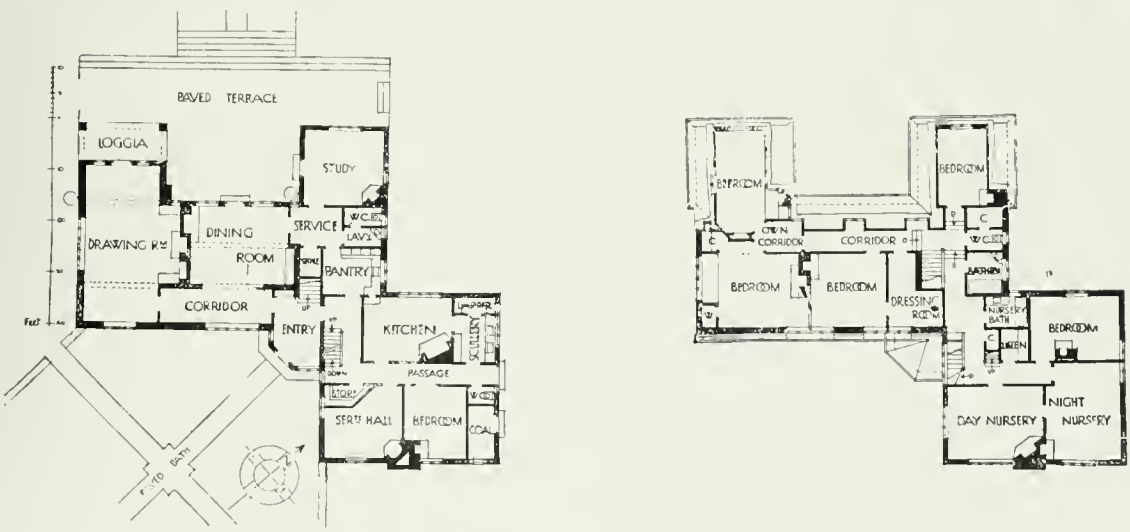
Clothed with elm weather-boarding and roofed with thatch

THE SOUTH FRONT OF THE HOUSE



W. R Davidson, Architect

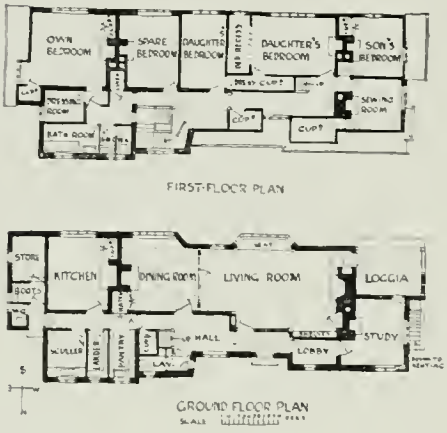
ENTRANCE FRONT AND GARDEN FRONT OF A SMALL COUNTRY HOUSE IN BRICK AND TILE



A DETAIL VIEW SHOWING STEPS AND LOGGIA :
AND THE PLANS OF THE HOUSE

GARDEN FRONT OF A COUNTRY HOUSE WITH
TILE-HUNG UPPER STOREY AND TILED ROOF

Allen Chandler, Architect



Plans of house shown above.

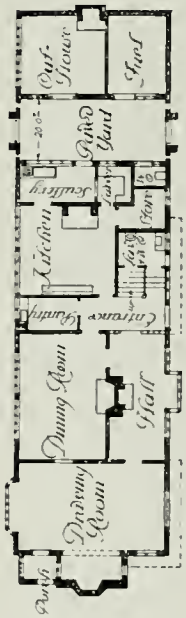
Ground-floor plan of house shown on opposite page.

Sir Edwin L. Lutyens R.A., Architect

A HOUSE OF INDIVIDUAL CHARACTER

The garden front shows an effective treatment with two loggias breaking forward on either side of the dining-room windows

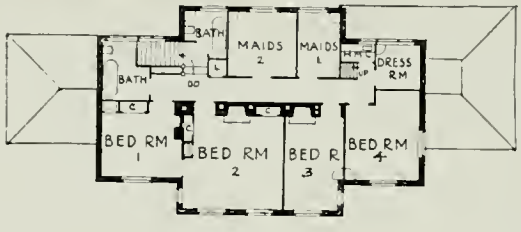
J. Leonard Williams, Architect



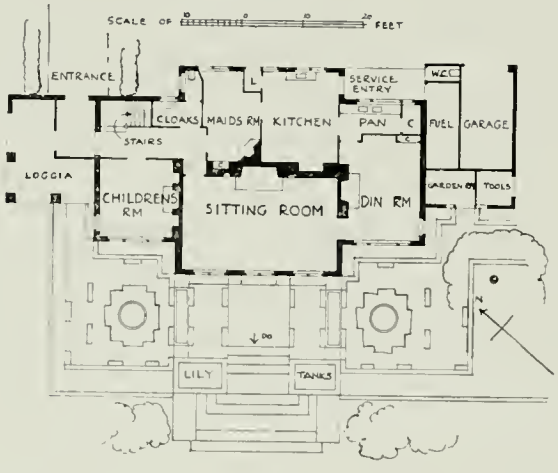
GARDEN FRONT OF A HOUSE ON THE OUTSKIRTS OF LONDON, EXHIBITING A MODERN TREATMENT OF HALF-TIMBER CONSTRUCTION

THE ENTRANCE PATHWAY, AND A VIEW LOOKING ALONG THE FRONT

Oliver Hill, Architect

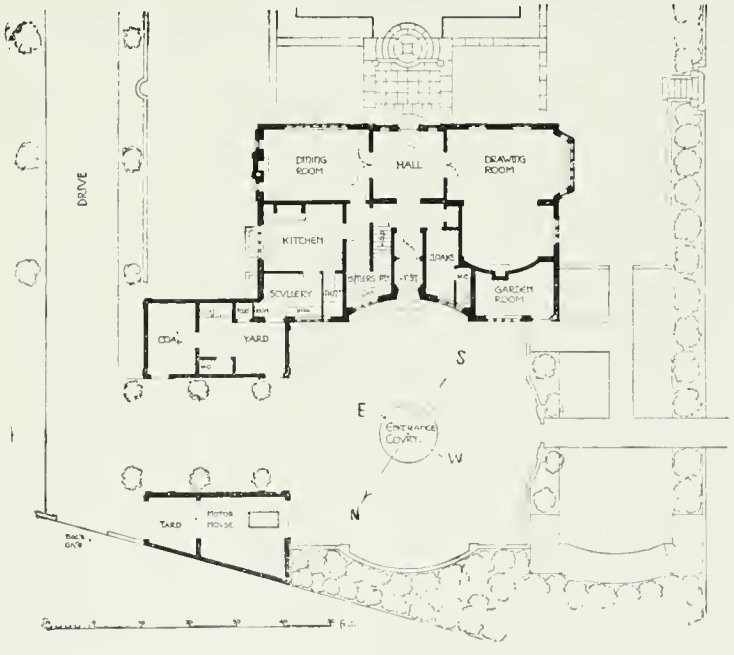


FIRST FLOOR



A MODERN HOUSE OF BRICK, WHITEWASHED, DESIGNED ON DIRECT LINES AND EMBODYING A CONVENIENT PLAN

Edgar Wood, Architect



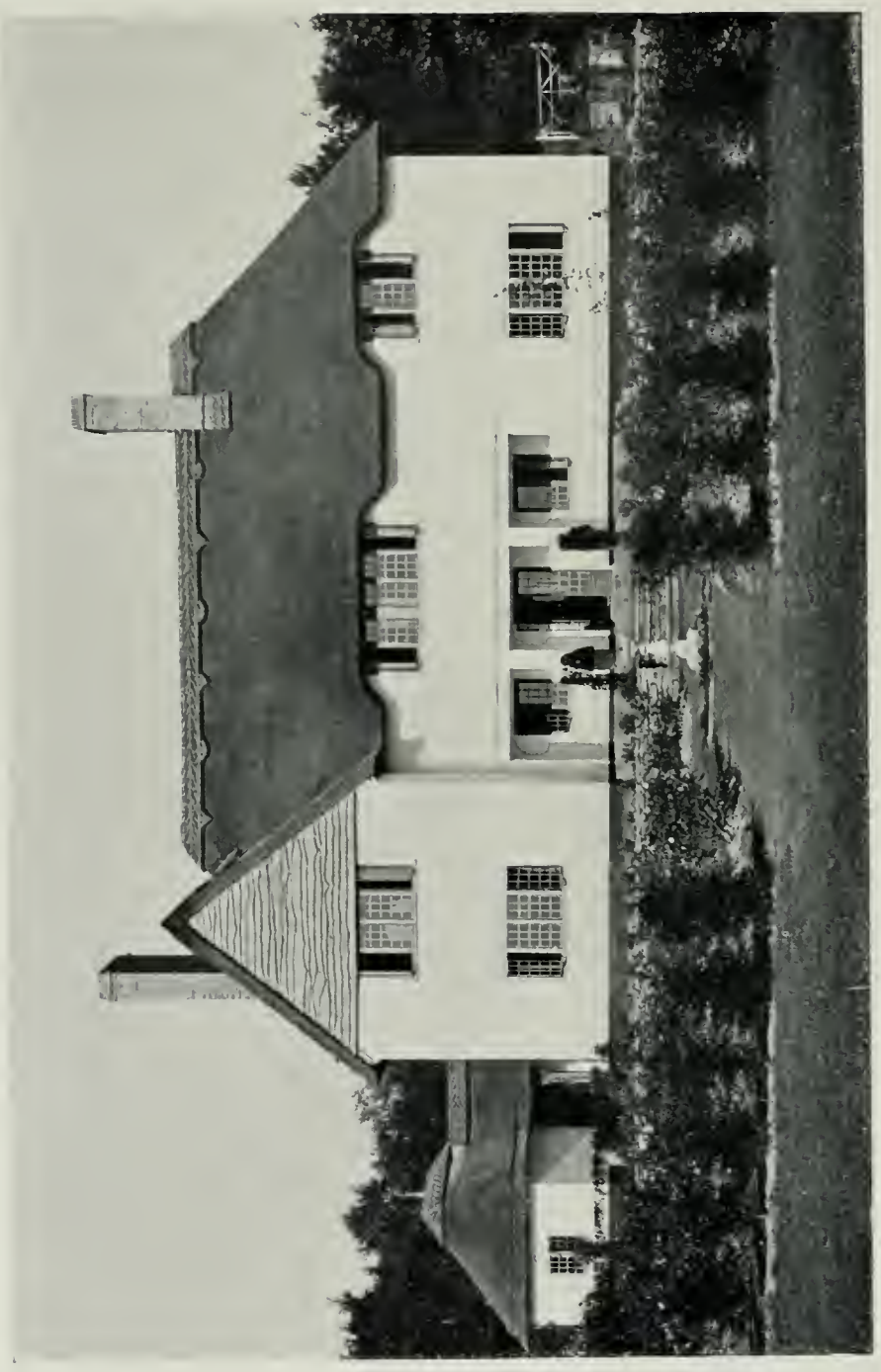
A HOUSE WITH A FLAT ROOF, THE ELEVATIONS BEING DESIGNED IN MODERN STYLE

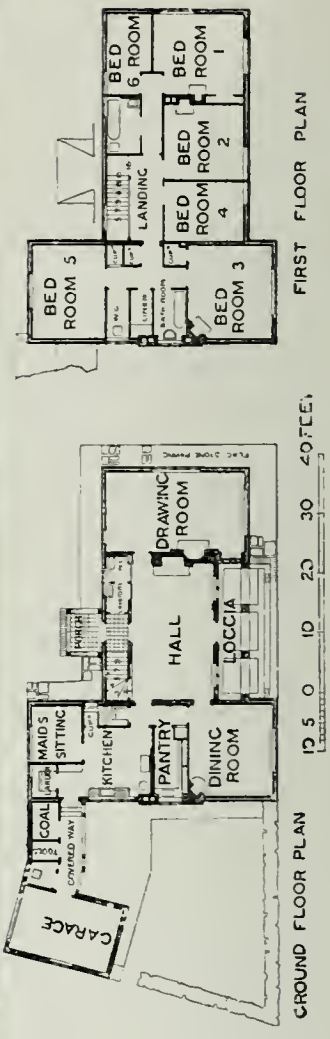
The late Sir Ernest Newton, Architect

A COUNTRY HOUSE WITH WALLING OF FLINT,
TILED ROOFS AND BRICK CHIMNEY STACKS

Above, the entrance front.
Below, a detail of the garden front

THE GARDEN FRONT IS A PLEASING COMPOSITION, WITH ITS PROJECTING WINGS, GABLES AND CENTRAL BAY



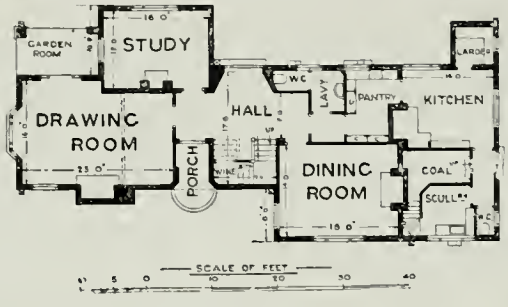


GARDEN FRONT OF A SMALL COUNTRY HOUSE

The walls are of brick, whitewashed, and the roof is of thatch

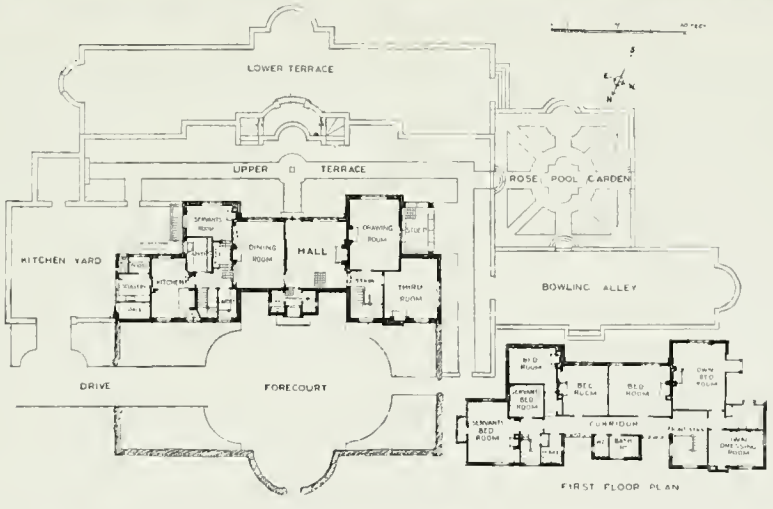
Lanchester, Lucas and Lodge, Architects

DETAIL OF THE GARDEN FRONT, AND OF THE SOUTH-WEST CORNER WITH GARAGE WING



Imrie and Angell, Architects

A COUNTRY HOUSE OF PLEASING FORM, WITH CONVENIENT PLAN

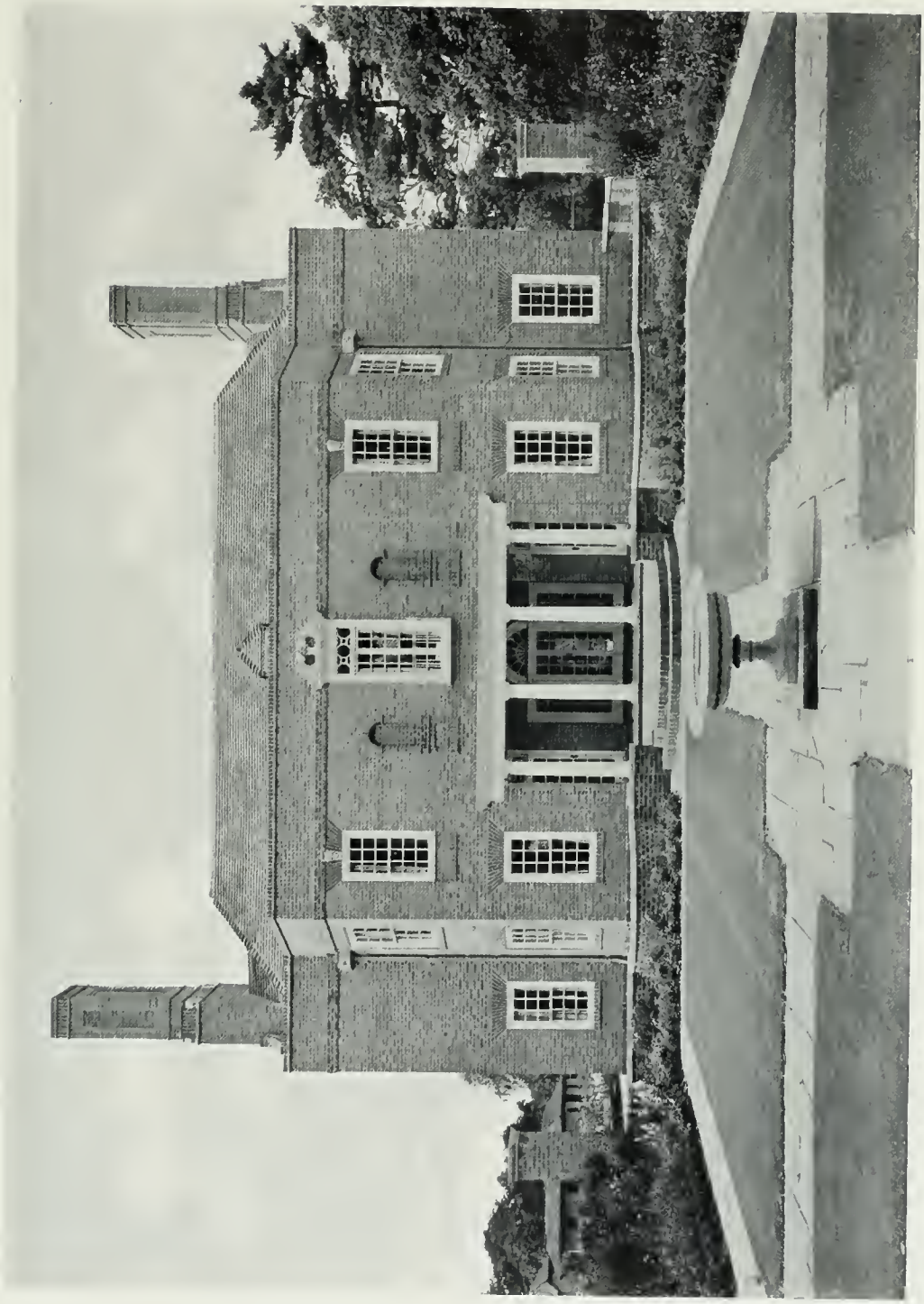


Oswald P. Milne, Architect

A THATCHED HOUSE IN THE MIDST OF GOLF LINKS OVERLOOKING THE SEA

Kieffer and Fleming, Architects

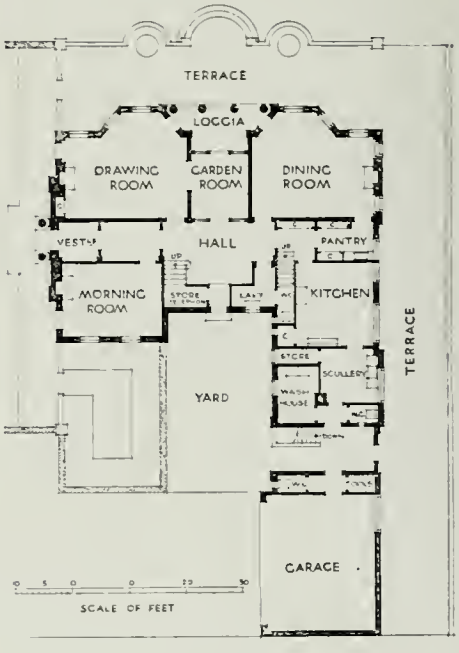
A WELL-DESIGNED COUNTRY HOUSE OF BRICK



THE SOUTH ELEVATION, AND FORMAL GARDEN

FRONT ENTRANCE OF HOUSE SHOWN ON THE TWO PRECEDING PAGES: AND THE PLANS OF THE HOUSE

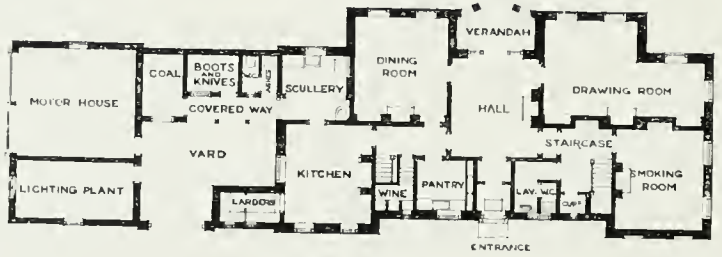
FIRST FLOOR PLAN



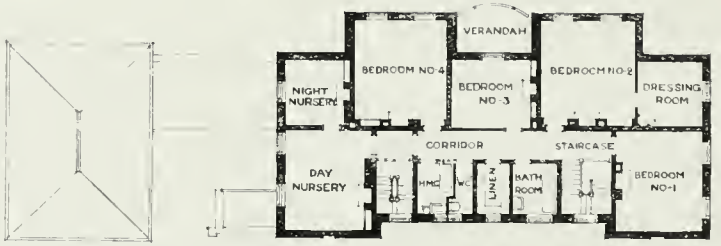
GROUND FLOOR PLAN

GARDEN FRONT OF A MODERN BRICK HOUSE OF GEORGIAN CHARACTER

Walter H Brierley, Architect

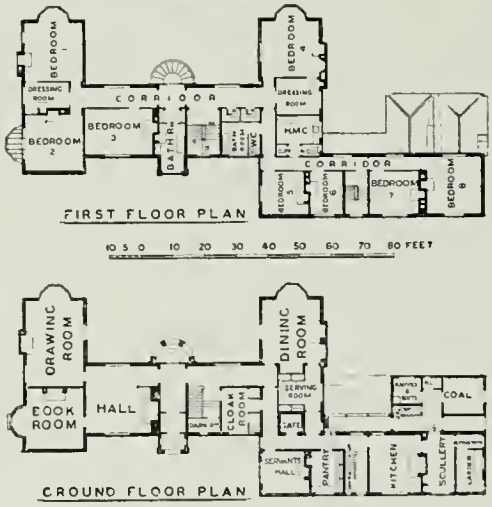


GROUND FLOOR PLAN.



FIRST FLOOR PLAN

The late Sir Ernest Newton, Architect

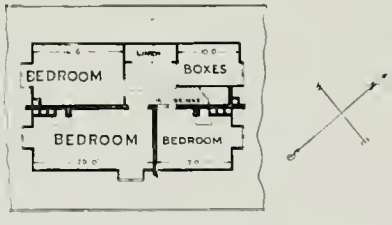


A HOUSE ON A WOODED HILLSIDE SITE WITH HOLLOW BRICK WALLING COVERED WITH CEMENT ROUGH-CAST AND DECORATIVE LEADWORK INTRODUCED ON THE WINDOW BAYS

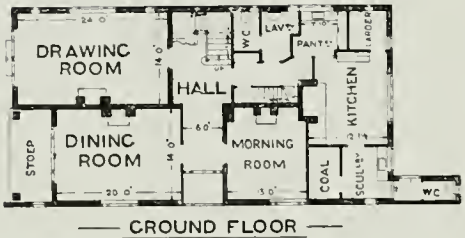
THE ENTRANCE FRONT AND A VIEW ON THE TERRACE, SHOWING THE SEMI-CIRCULAR PORCH

Imrie and Angell, Architects

GARDEN FRONT OF A SMALL COUNTRY HOUSE WITH WHITE-PAINTED WEATHER-BOARDING ON FIRST FLOOR

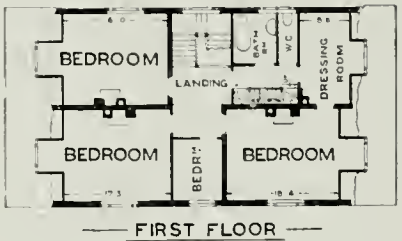


SECOND FLOOR



GROUND FLOOR

SCALE OF FEET



FIRST FLOOR

ENTRANCE FRONT OF HOUSE SHOWN ON OPPOSITE PAGE

GARDEN FRONT OF A SMALL HOUSE IN A LONDON SUBURB

Hennell and James, Architects

A COUNTRY HOUSE AT THE FOOT OF THE DOWNS

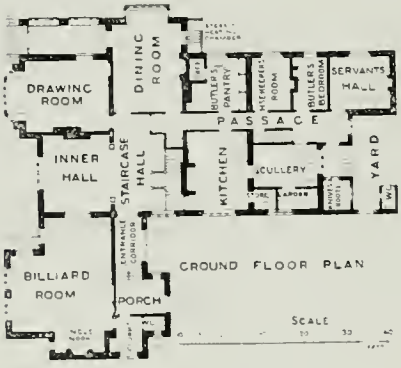
Clough Williams-Ellis, Architect

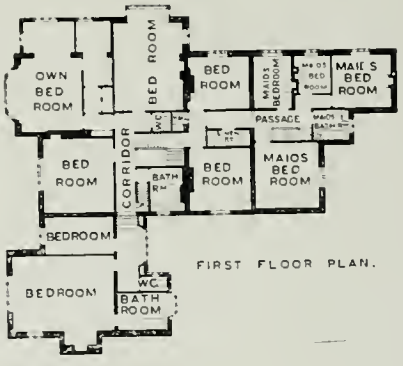
THE SOUTH FRONT OF THE HOUSE

The plan is in the shape of an aeroplane, the "tail" being formed by the garage (with double doors for driving through without reversing), with bedrooms over

T. Millwood Wilson, Architect

STONE, PLASTER AND HALF-TIMBER WORK IN OAK ARE EFFECTIVELY COMBINED IN THIS COUNTRY HOUSE



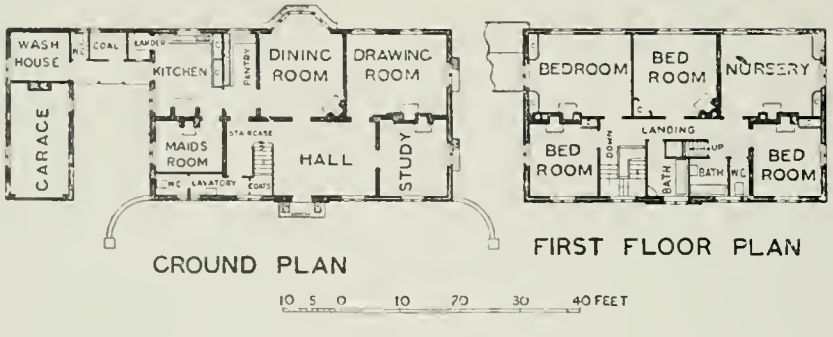


THE HOUSE AS SEEN FROM THE POND GARDEN BELOW THE TERRACE

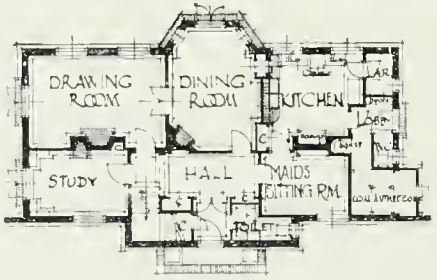
Manchester. Lucas and Lodge, Architects

ENTRANCE FRONT OF A BRICK HOUSE IN THE COUNTRY

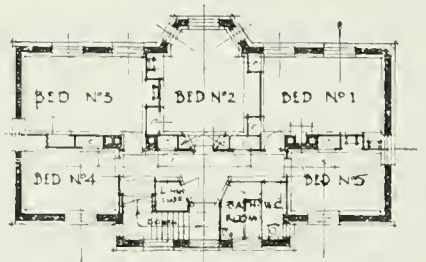
The façade is symmetrical in design, and the centre is marked by a pillared door-case, of wood painted white



P. D. Hepworth, Architect



GROUND FLOOR PLAN

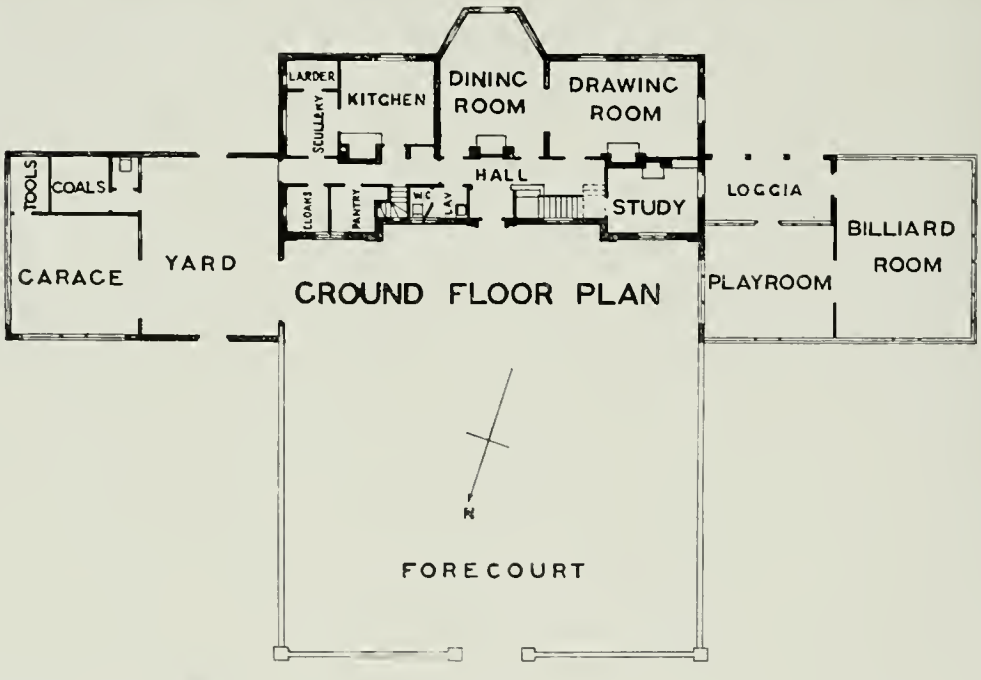


FIRST FLOOR PLAN

GARDEN FRONT OF A HOUSE ON THE OUTSKIRTS OF A TOWN

The walls are of brickwork, white-washed, and the roof is of pantiles

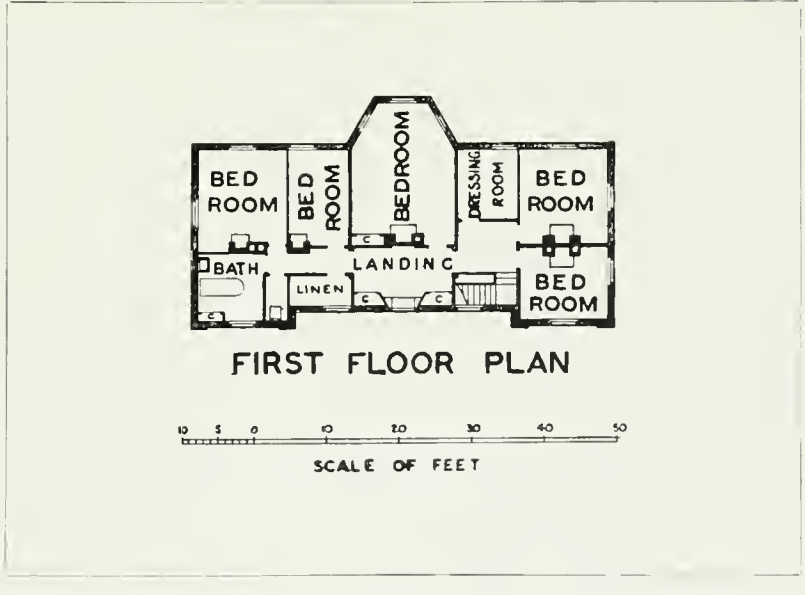
Kieffer and Fleming, Architects



A BRICK HOUSE OF FORMAL CHARACTER, WITH A WELL-ARRANGED PLAN

THE GARDEN FRONT OF THE HOUSE

The walling is of bricks having a variegated tone and good texture. The roof is of tiles. The first-floor plan repeats the arrangement of the ground floor, inasmuch as the principal rooms have a sunny aspect.



E. Guy Dawber, Architect

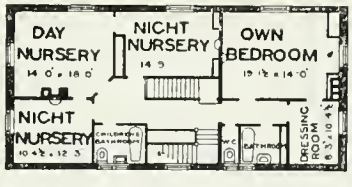
GARDEN FRONT OF A COUNTRY HOUSE BUILT OF LOCAL STONE

The walling has the good quality of texture and is precisely in keeping with the general character of this house

Adshead and Ramsey, Architects

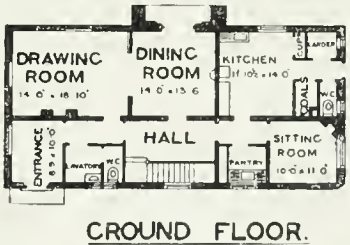
A HOUSE OVERLOOKING A GOLF LINKS

A modern treatment on the lines, externally, of a Georgian farm-house, but planned to suit to-day's requirements of a simple household



FIRST FLOOR PLAN.

0 5 10 20 30 40 50

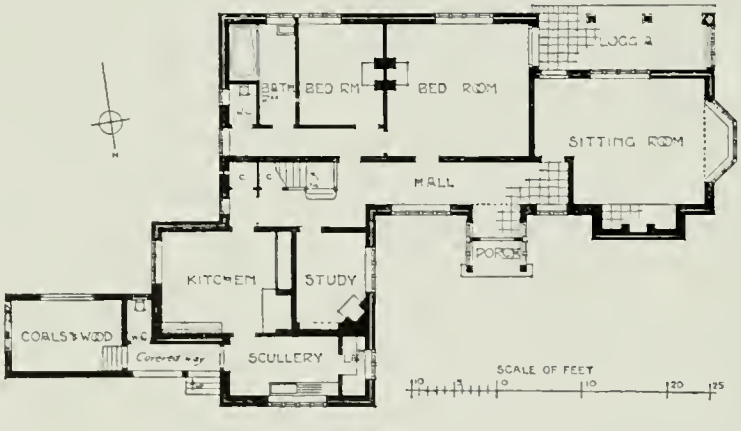


GROUND FLOOR.

Frank Chesterton, Architect.

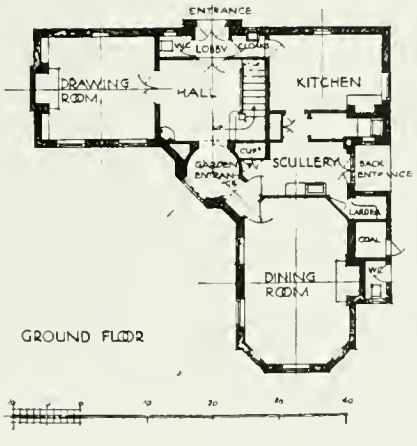
A HOUSE IN THE COUNTRY WITH A MOST UNUSUAL PLAN

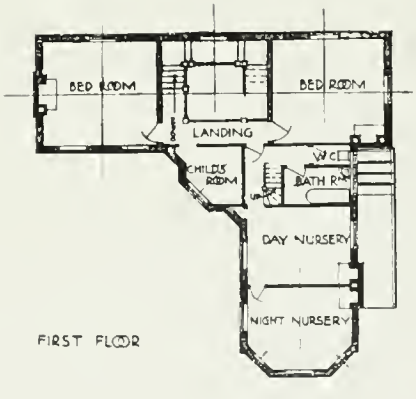
Two bedrooms, with a bathroom, are provided on the ground floor, the larger bedroom opening on to a loggia. Such a plan would be especially suitable for an invalid with nurse in attendance



Robert Atkinson, Architect

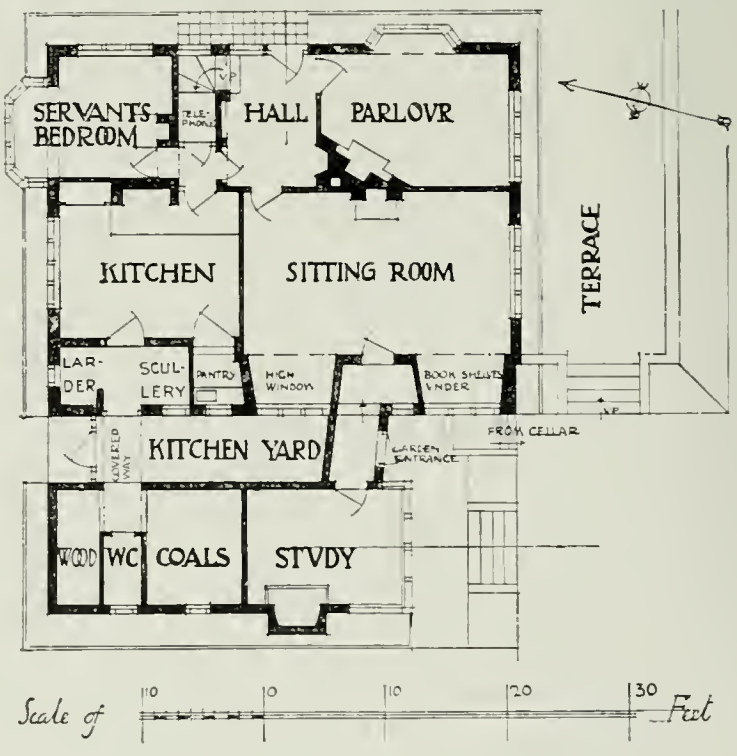
A HOUSE IN THE SUBURBS SHOWING AN INTERESTING TREATMENT WITH RED AND GREY BRICKS
The view above is of the garden front





A THATCHED COTTAGE

The thatch and the white plastered walls are completely in accord, and the shuttered windows are admirably schemed

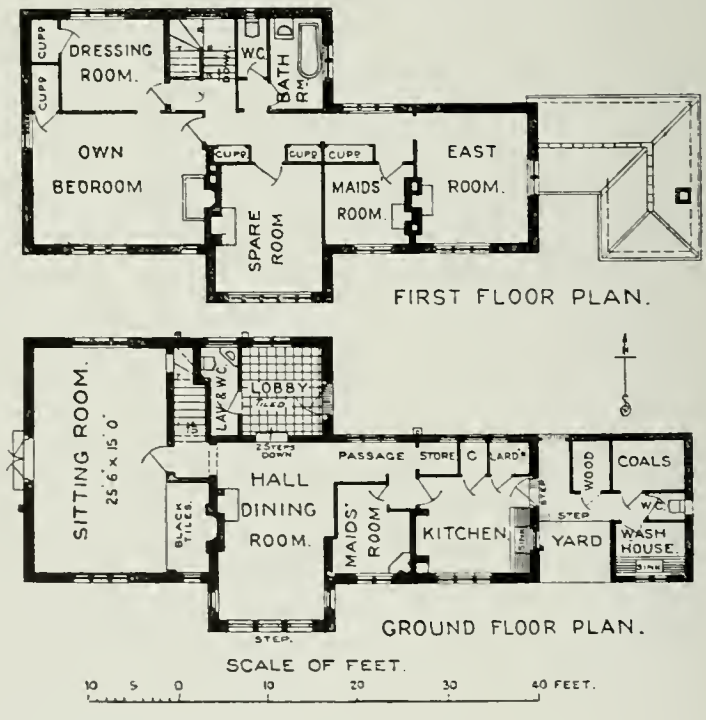


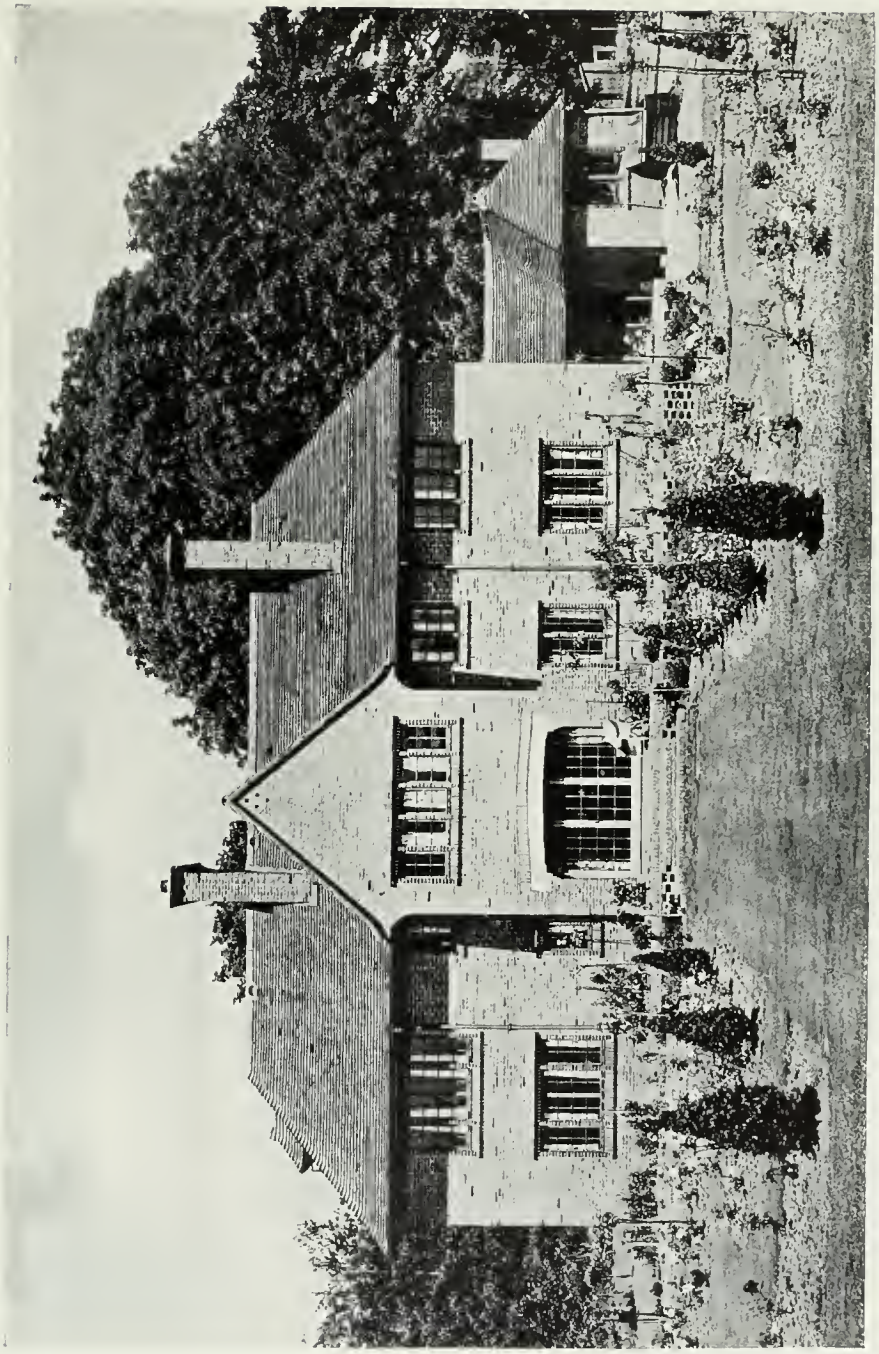
Horace Field, Architect

TWO OTHER VIEWS OF THE COTTAGE SHOWN ON THE OPPOSITE PAGE

Forsyth and Maule, Architects

A COUNTRY HOUSE PLANNED FOR CONVENIENCE AND COMFORT, AND SO BUILT AS TO REDUCE MAINTENANCE TO A MINIMUM



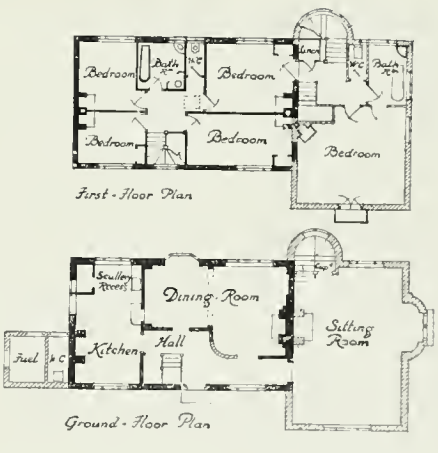


THE SOUTH FRONT OF THE HOUSE

The windows are brick mullioned, and the casements are leaded. Periodical painting is thus eliminated

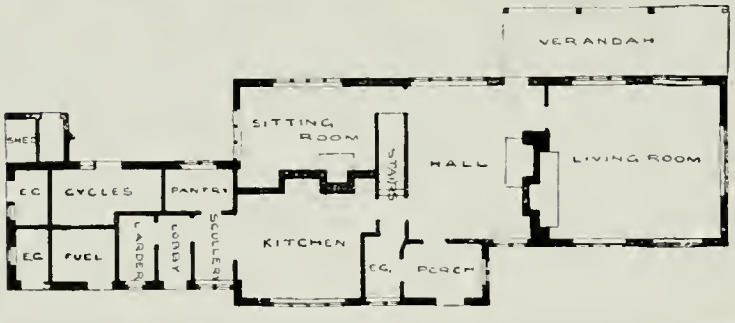
Oswald P. Milne, Architect

A HOUSE OF BRICK AND THATCH, HIGH UP ON A WOODLAND SITE



TWO VIEWS OF THE ENTRANCE FRONT, AND THE PLANS OF THE HOUSE

The late Maurice Pocock, Architect



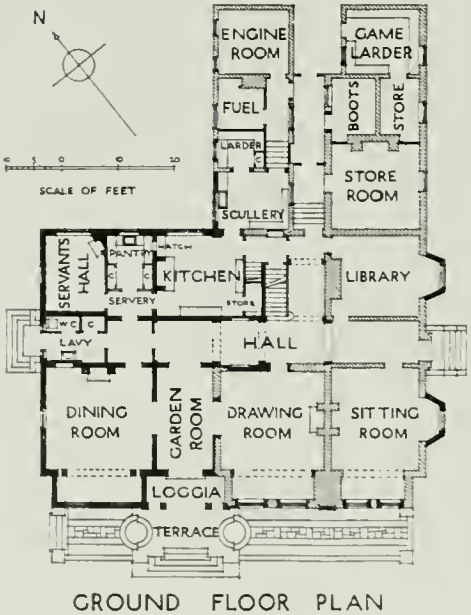
A SMALL COUNTRY HOUSE WITH WHITE-WASHED TILE-HANGING ON UPPER STOREYS

E. Guy Dawber, Architect

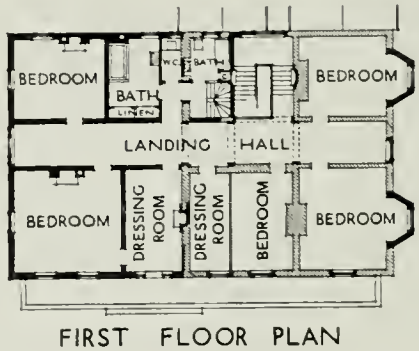
A MODERN COUNTRY HOUSE BUILT WITH COURSED RUBBLE WALLS AND STONE-SLATED ROOFS IN THE COTSWOLD MANNER

WEST FRONT OF A MODERN ADDITION TO AN EXISTING HOUSE

Kieffer and Fleming, Architects



GROUND FLOOR PLAN



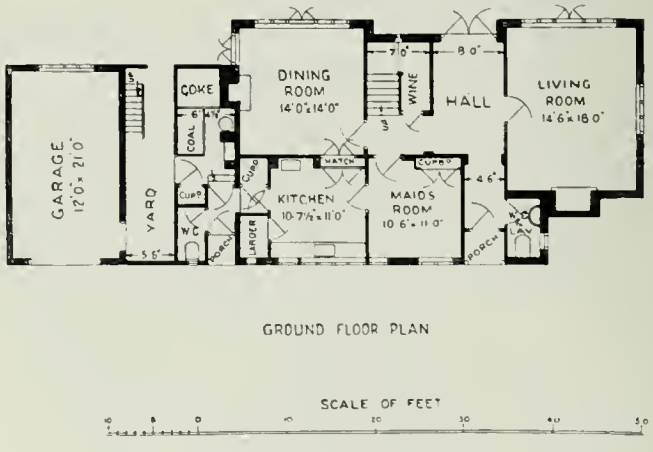
FIRST FLOOR PLAN

THE SOUTH FRONT OF THE HOUSE, WITH PILLARED LOGGIA

Imrie and Angell, Architects

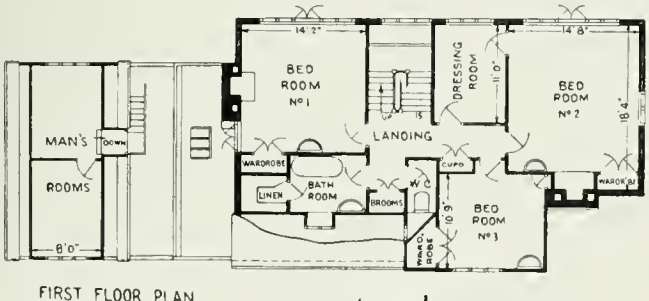
A SMALL HOUSE ON THE OUTSKIRTS OF LONDON

On the left is the garage, with chauffeur's rooms above

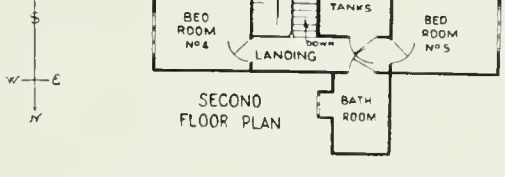


GROUND FLOOR PLAN

THE GARDEN SIDE OF THE HOUSE
Showing the pleasant effect of white-painted weather-boarding



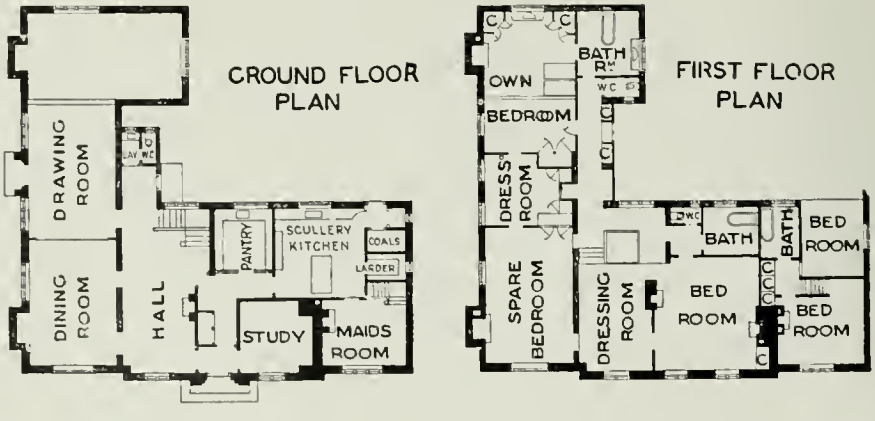
FIRST FLOOR PLAN



SECOND FLOOR PLAN

Harold Falkner, Architect

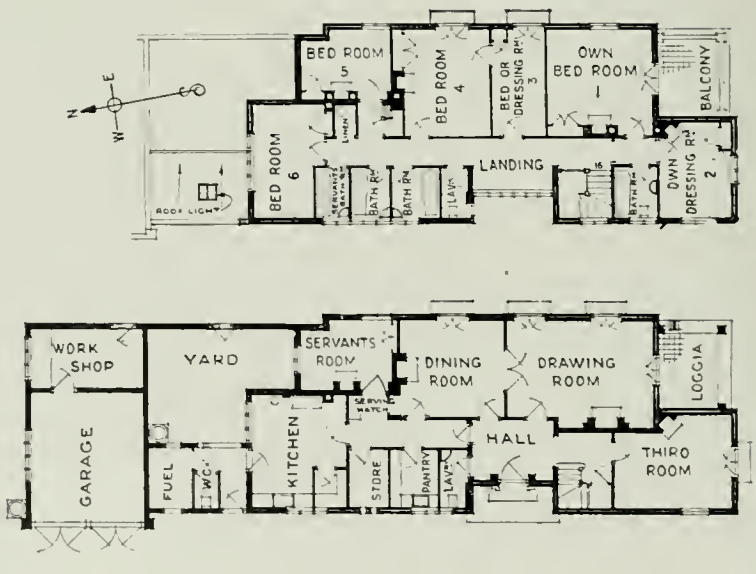
ENTRANCE FRONT OF A COUNTRY HOUSE BUILT OF BRICK AND HALF-TIMBER, WITH OLD TILES ON THE ROOF

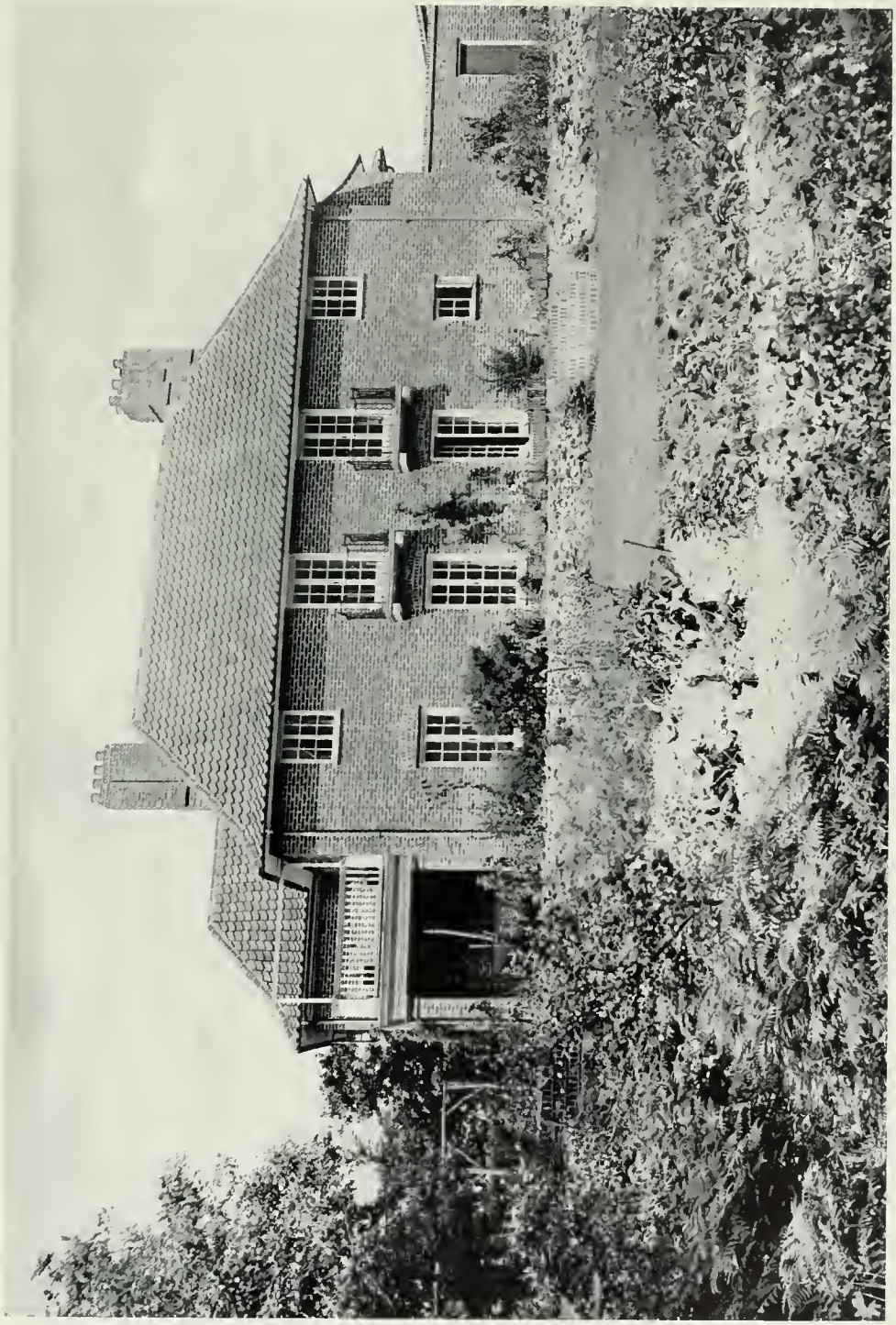


A VIEW OF THE HOUSE FROM THE ROSE GARDEN ON THE WEST SIDE

Milne and Phipps, Architects

A GOOD EXAMPLE OF MODERN HOUSE-BUILDING IN BRICK

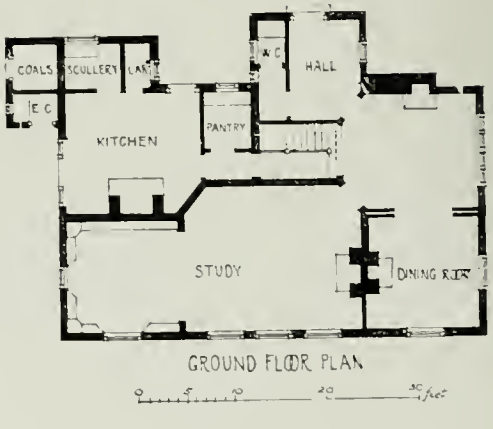




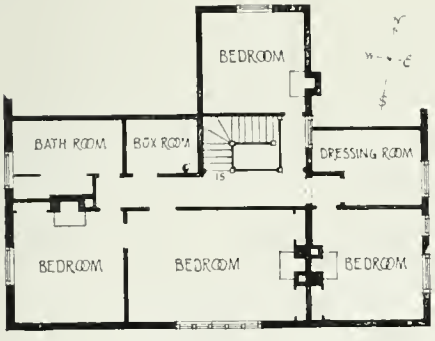
THE SOUTH FRONT OF THE HOUSE

H. M. Fletcher, Architect

WITH A FABRIC OF BRICK COVERED WITH COARSE PLASTER



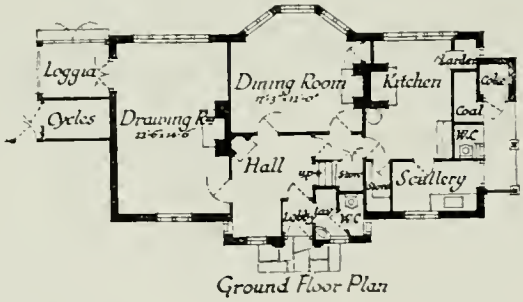
THE GARDEN FRONT, SHOWING A SYMMETRICAL ELEVATION DIVERSIFIED BY THE WINDOW TREATMENT



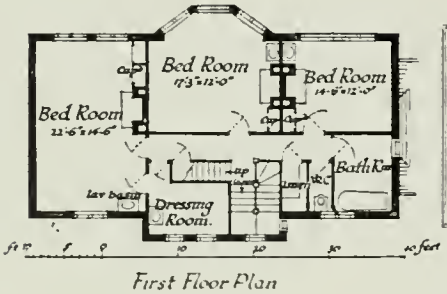
FIRST FLOOR PLAN

J. H. Seaton Dahl, Architect

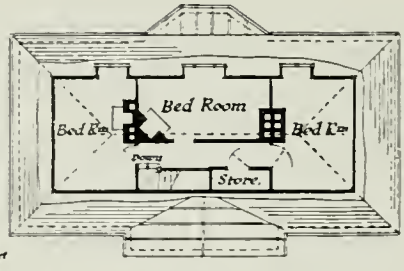
A SEASIDE HOUSE OF FORMAL CHARACTER



Ground Floor Plan



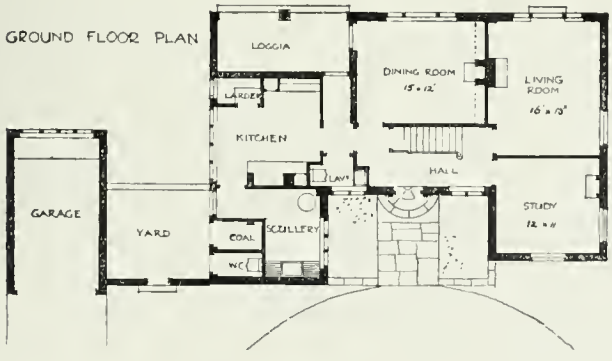
First Floor Plan

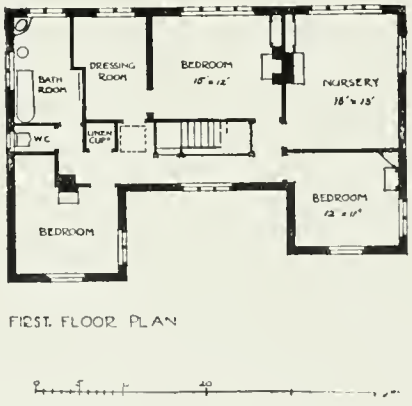


Attic Plan

John D. Clarke, Architect

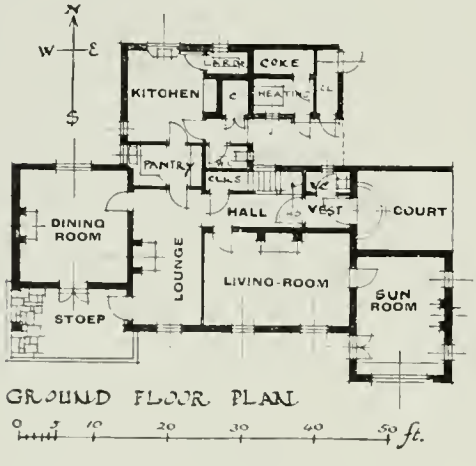
SOUTH FRONT OF A HOUSE ON A COUNTRY SITE
With loggia on right, opening out of dining-room

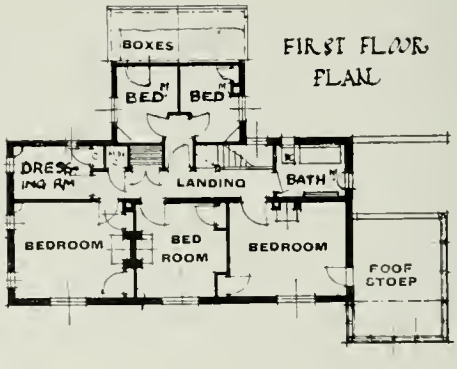




SOUTH FRONT OF A SUBURBAN HOUSE, WITH WHITE-PLASTERED FACE AND SHUTTERED WINDOWS

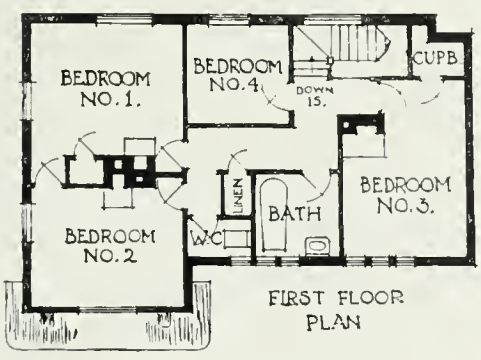
Wimperis and Simpson, Architects

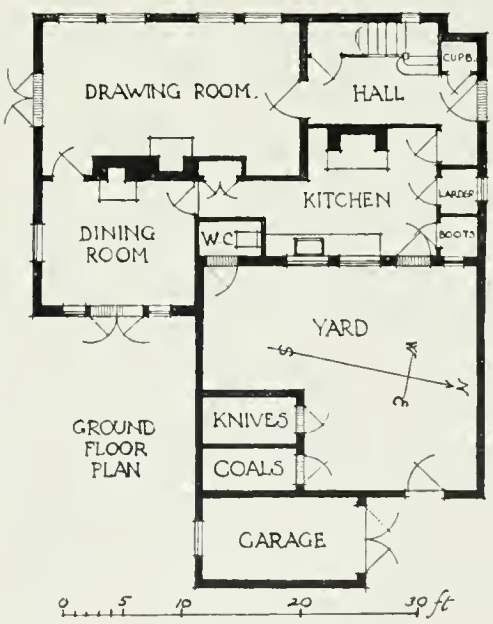




Paul Phipps, Architect

WITH CONCRETE WALLS AND THATCHED ROOF

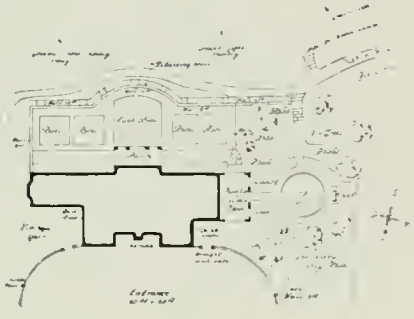




Harold Falkner, Architect

A LOW HOUSE THAT MAKES THE MOST OF THE ROOF SPACE

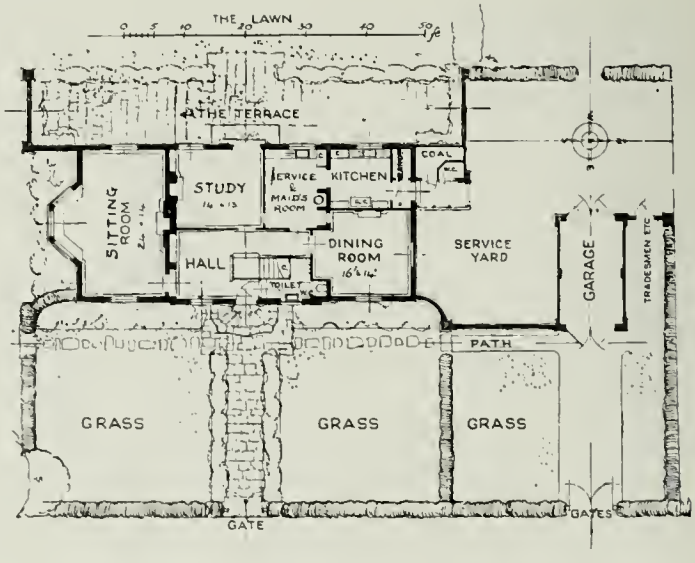
The walling is of brick, plastered and whitewashed



THE HOUSE AS SEEN FROM THE POND GARDEN ON
THE WEST SIDE, AND FROM THE WOOD BEYOND

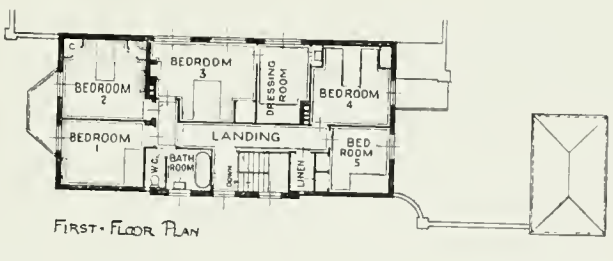
P. D. Hepworth, Architect

ENTRANCE FRONT OF A BRICK HOUSE DESIGNED ON GEORGIAN LINES, BUT HAVING FEATURES OF INDIVIDUAL CHARACTER—AS IN THE ENTRY WITH STAIRCASE WINDOW ABOVE



THE GARDEN SIDE OF THE HOUSE

A paved terrace extends across, enclosed by the flanking wing walls and vase-crowned piers

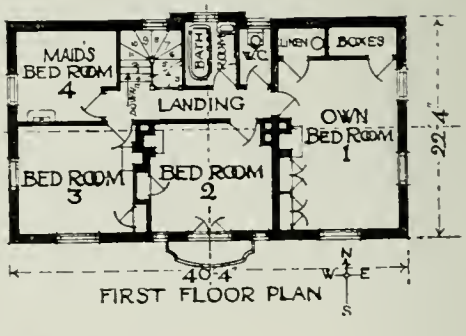


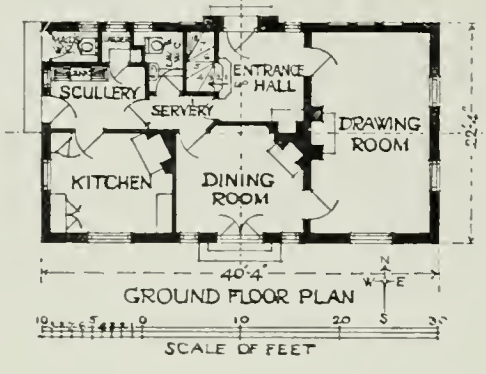
FIRST-FLOOR PLAN

Basil Oliver, Architect

SOUTH FRONT OF A SMALL COUNTRY HOUSE ON HIGH GROUND

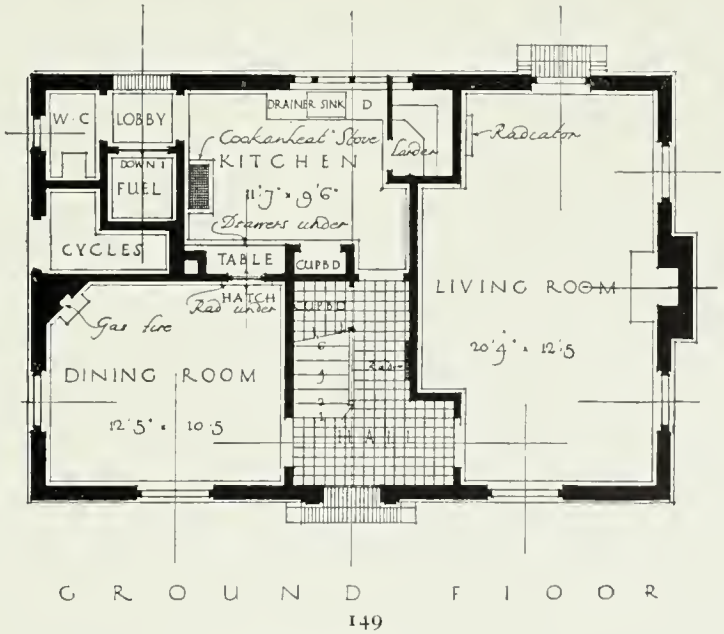
The louvred shutters serve a very practical purpose as well as adding relief to the house front





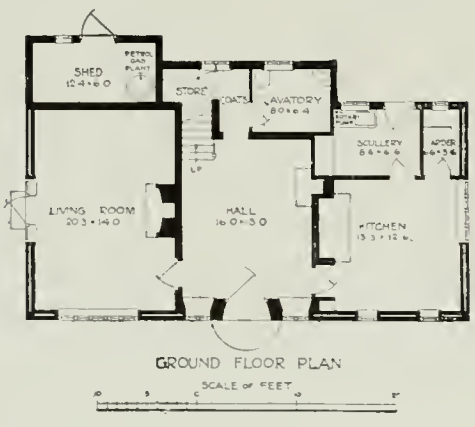
Hennell and James, Architects

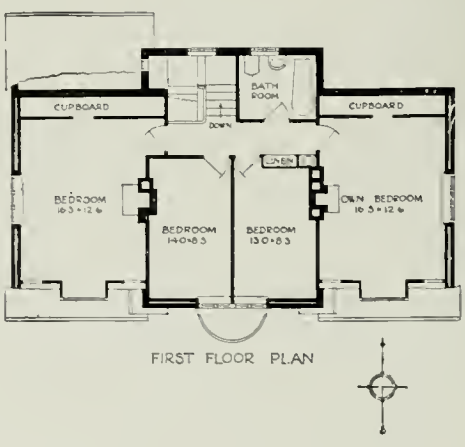
A SMALL BRICK HOUSE WITH A MOST ECONOMICAL PLAN



Percy S. Worthington, Architect

ENTRANCE FRONT OF A HOUSE WITH WHITEWASHED BRICK WALLS

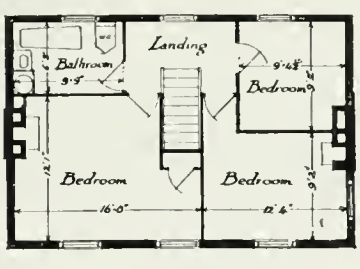


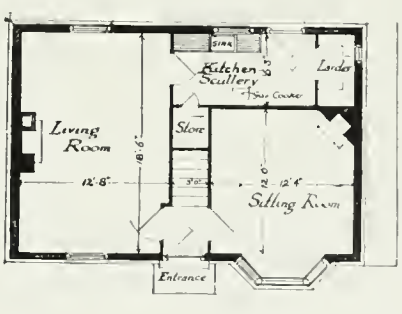


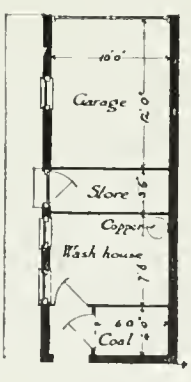
Adshead and Ramsey, Architects

A HOUSE OF CONCRETE AND STEEL

The walls consist of an outer skin of metal sheathing encased in cement plaster and an inner skin of breeze concrete slabs. The roof is also of concrete and steel, overlaid with tiles



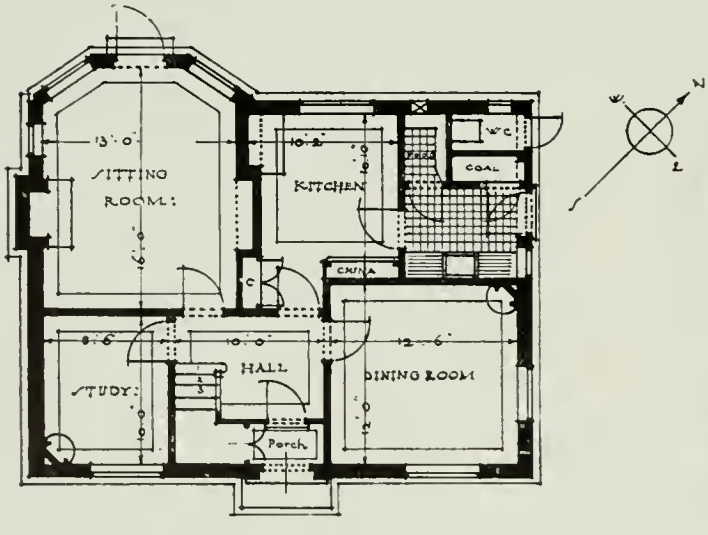




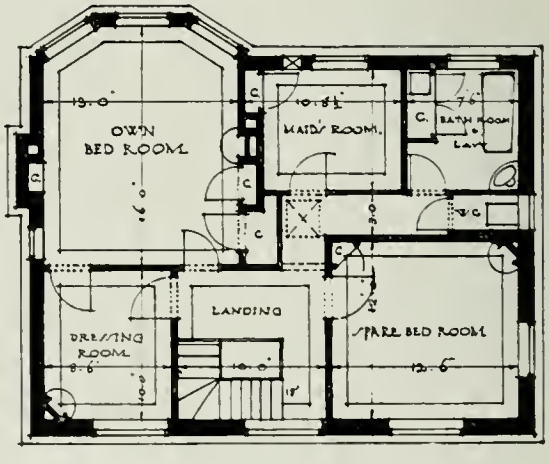
Harold E. Moss, Architect.

A SMALL MODERN HOUSE OF FORMAL DESIGN

Built with 11in. hollow brick walls, standard metal casements, and slated roof



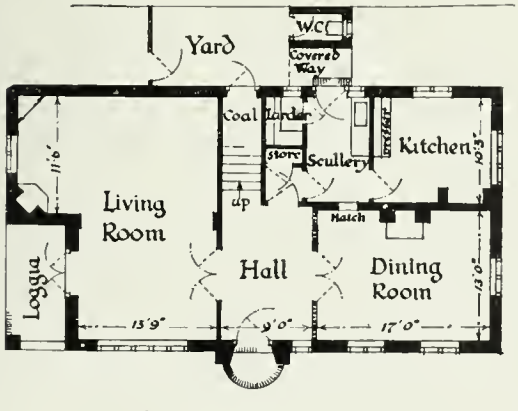
GROUND FLOOR PLAN.



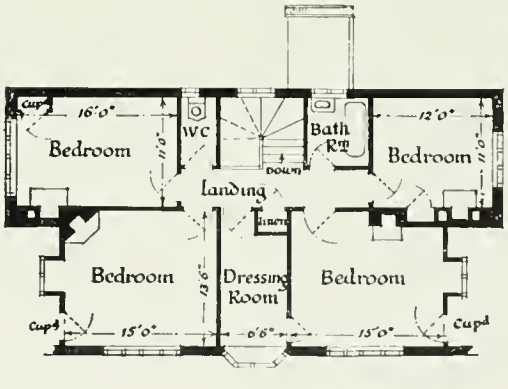
FIRST FLOOR PLAN.

ENTRANCE FRONT OF A SUBURBAN HOUSE SHOWING AN EFFECTIVE USE OF BRICK, TILE AND WEATHER-BOARDING

T. Millwood Wilson, Architect

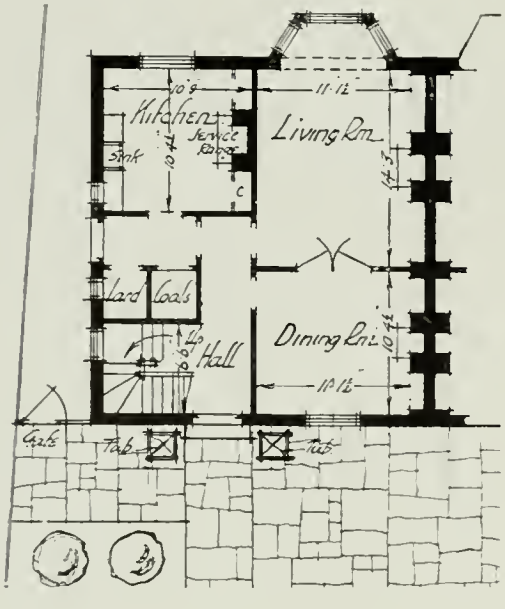


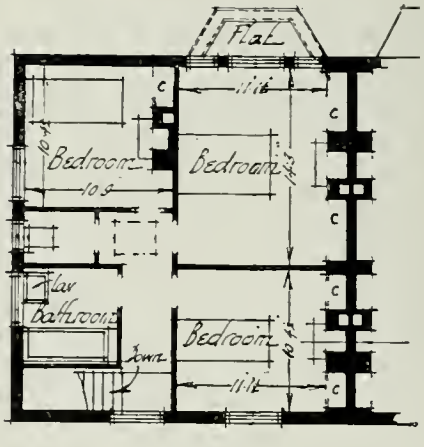
Ground Floor Plan



G. Alan Fortescue, Architect

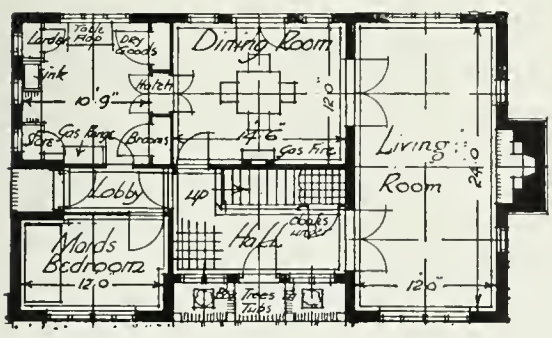
ENTRANCE FRONT OF A PAIR OF HOUSES WITH SMOOTH PLASTER FACE, WIDE PROJECTING EAVES AND METAL CASEMENTS



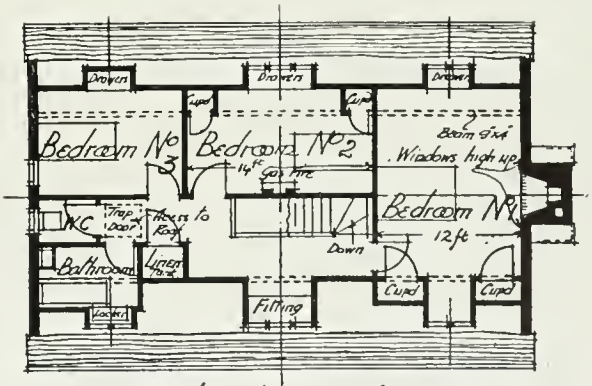


GARDEN FRONT OF A HOUSE IN THE SUBURBS,
WITH FIRST-FLOOR ROOMS IN THE ROOF

G. Alan Fortescue, Architect

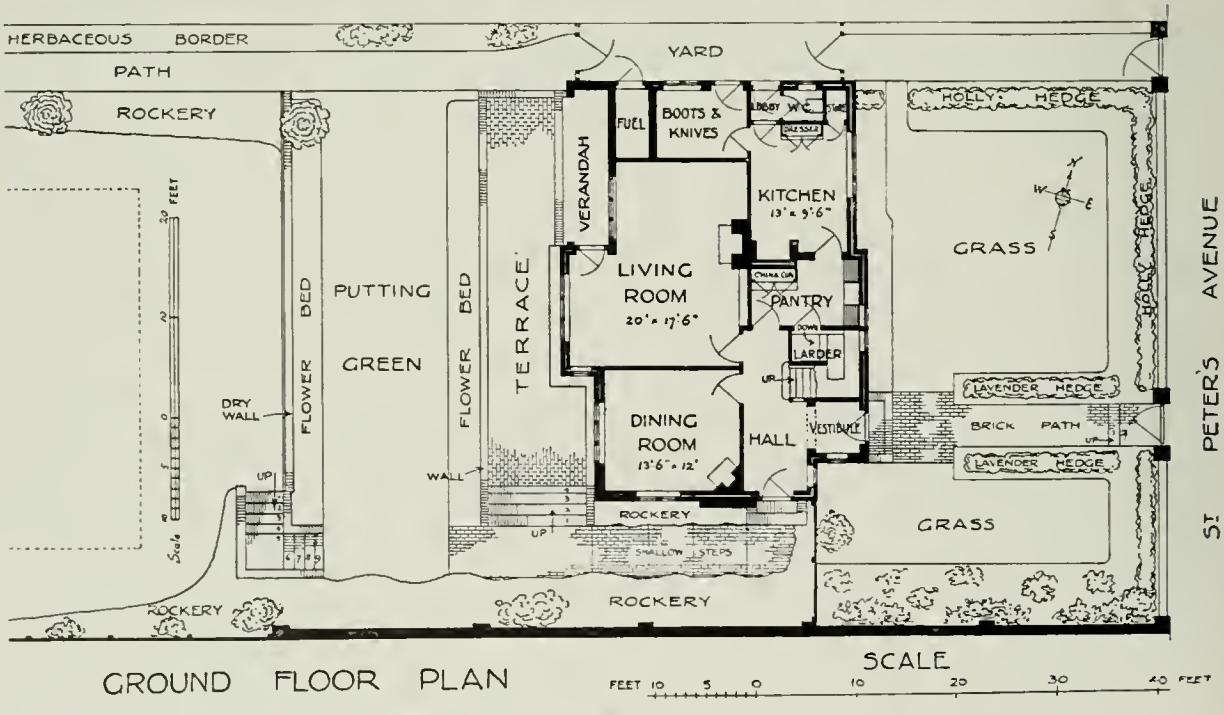


Ground Floor Plan

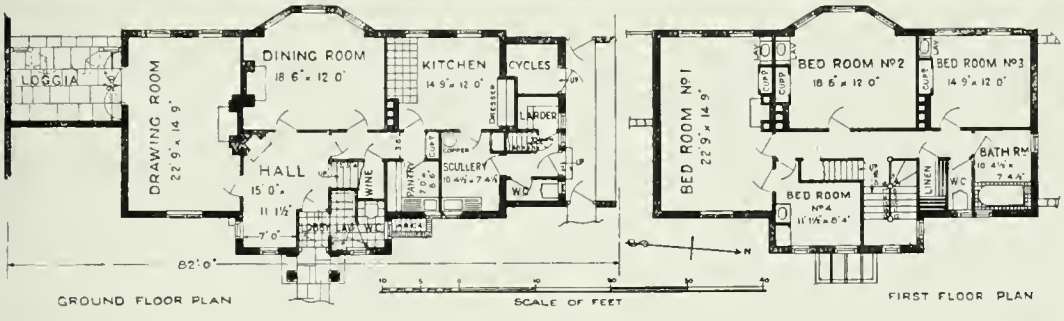


First Floor Plan.

C. B. Willcocks, Architect



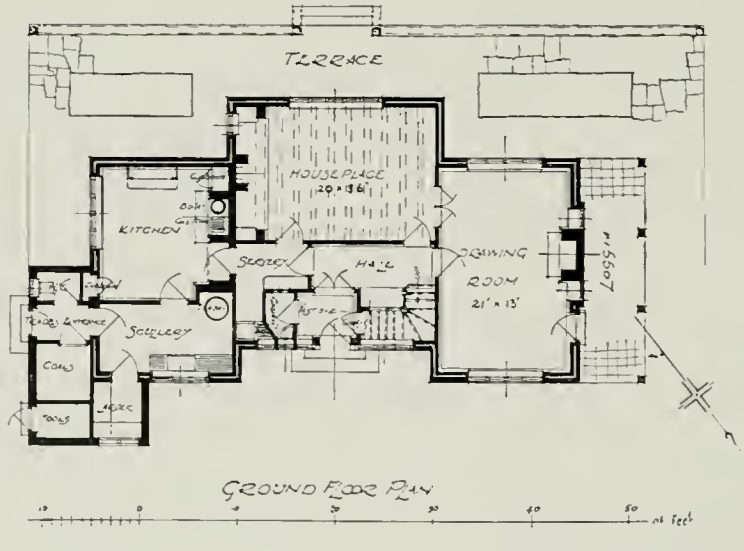
A SUBURBAN HOUSE WITH LIVING-ROOM AND DINING-ROOM OVERLOOKING THE GARDEN



J. H. Seaton Dahl, Architect

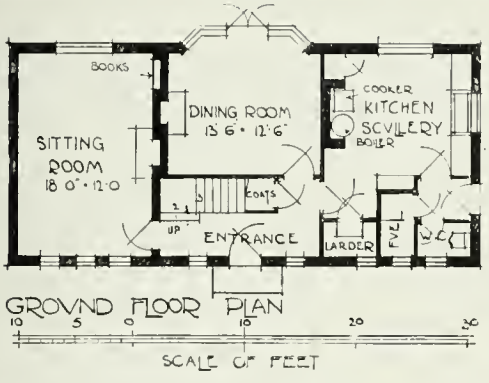
A MODERN GEORGIAN HOUSE IN A SEASIDE TOWN

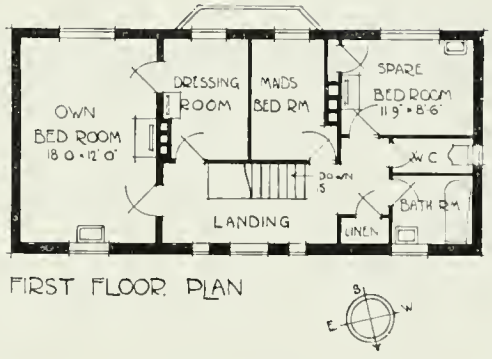
James H. S. Naylor, Architect



HAVING A " HOUSE PLACE " AS CENTRAL FEATURE OF THE PLAN

ENTRANCE FRONT OF A SMALL BRICK HOUSE



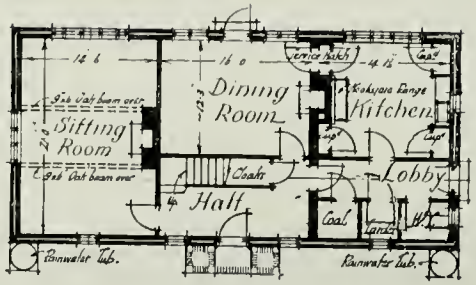


E. H. Rahbula, Architect.

THE GARDEN FRONT

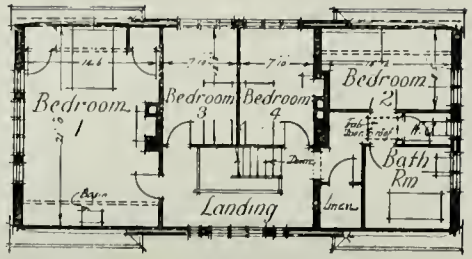
ENTRANCE FRONT AND GARDEN FRONT OF A SIMPLE HOUSE WITH CONVENIENT PLAN

G. Alan Fortescue, Architect



Ground Floor Plan.

10 0 10 20 30 Ft



First Floor Plan

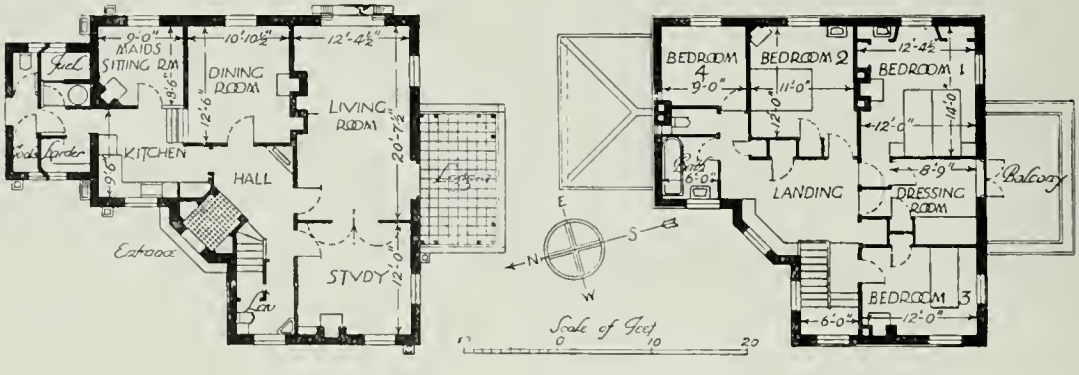
Denis M. Wilson, Architect

GARDEN FRONT AND ENTRANCE DOORWAY OF A SMALL HOUSE IN THE COUNTRY, DESIGNED WITH A STRICT REGARD FOR ECONOMY

Percy Tubbs, Son and Duncan, Architects

GARDEN FRONT OF A HOUSE IN THE SUBURBS

The upper part panelled in plaster, as relief to the brick substructure. On the south front is a loggia, with balcony above



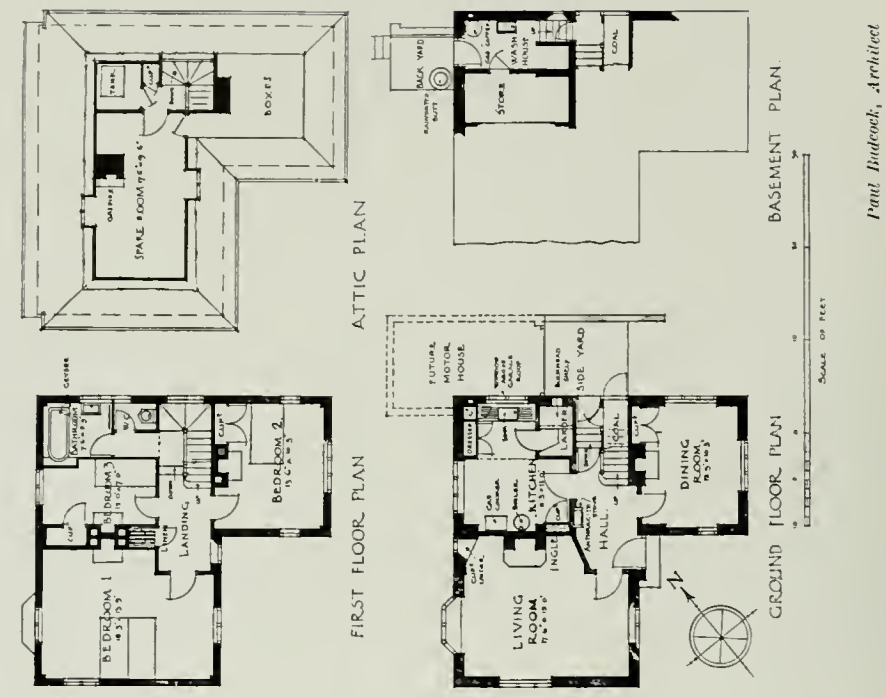
A COTTAGE AT THE ENTRANCE TO A DRIVE—ADMIRABLY DIRECT AND SATISFYING

Forsyth and Maule, Architects

ENTRANCE FRONT OF A SMALL HOUSE IN THE COUNTRY

With tile-hanging on upper storey

Imrie and Angell, Architects

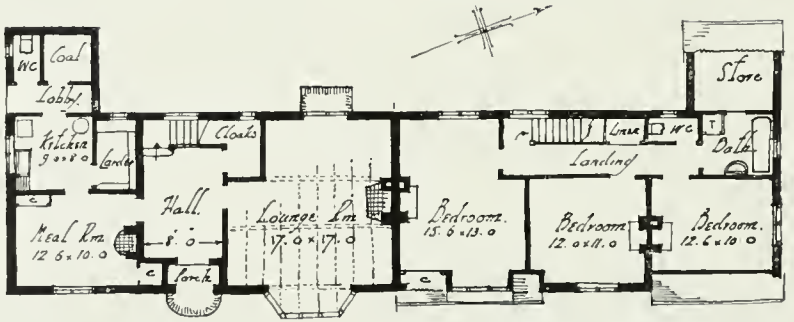


Paul Bidcock, Architect

A SUBURBAN HOUSE WITH COMPACTLY ARRANGED PLAN

W. Norman Twist, Architect

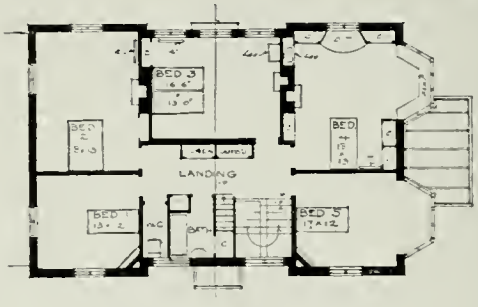
A PAIR OF HOUSES WITH ROUGH-CAST WALLS



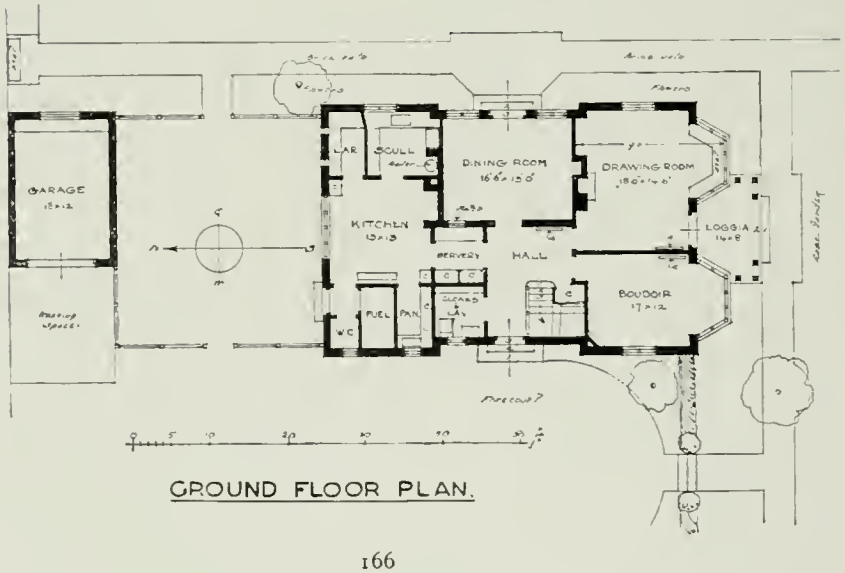
Ground Plan: *First Floor Plan.*

A HOUSE IN THE COUNTRY WITH
PRINCIPAL ROOMS FACING SOUTH

G. Berkeley Wills, Architect



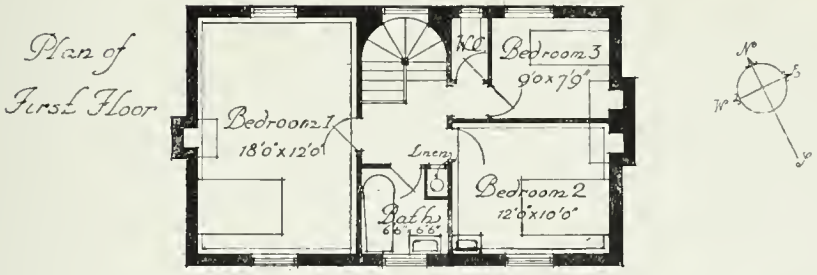
FIRST FLOOR PLAN.

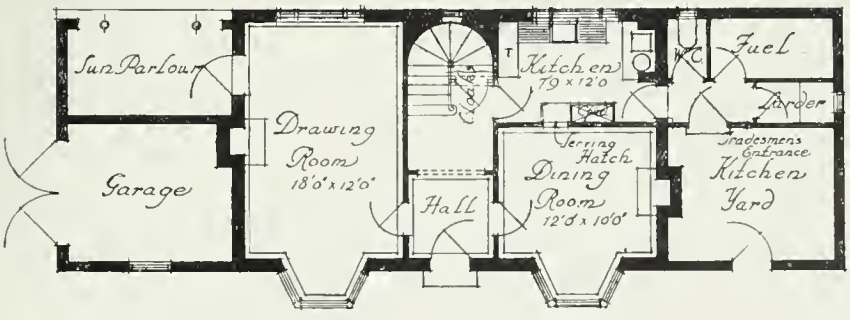


GROUND FLOOR PLAN.

A WHITEWASHED HOUSE WITH
PANTILE ROOF

Adshead and Ramsey, Architects

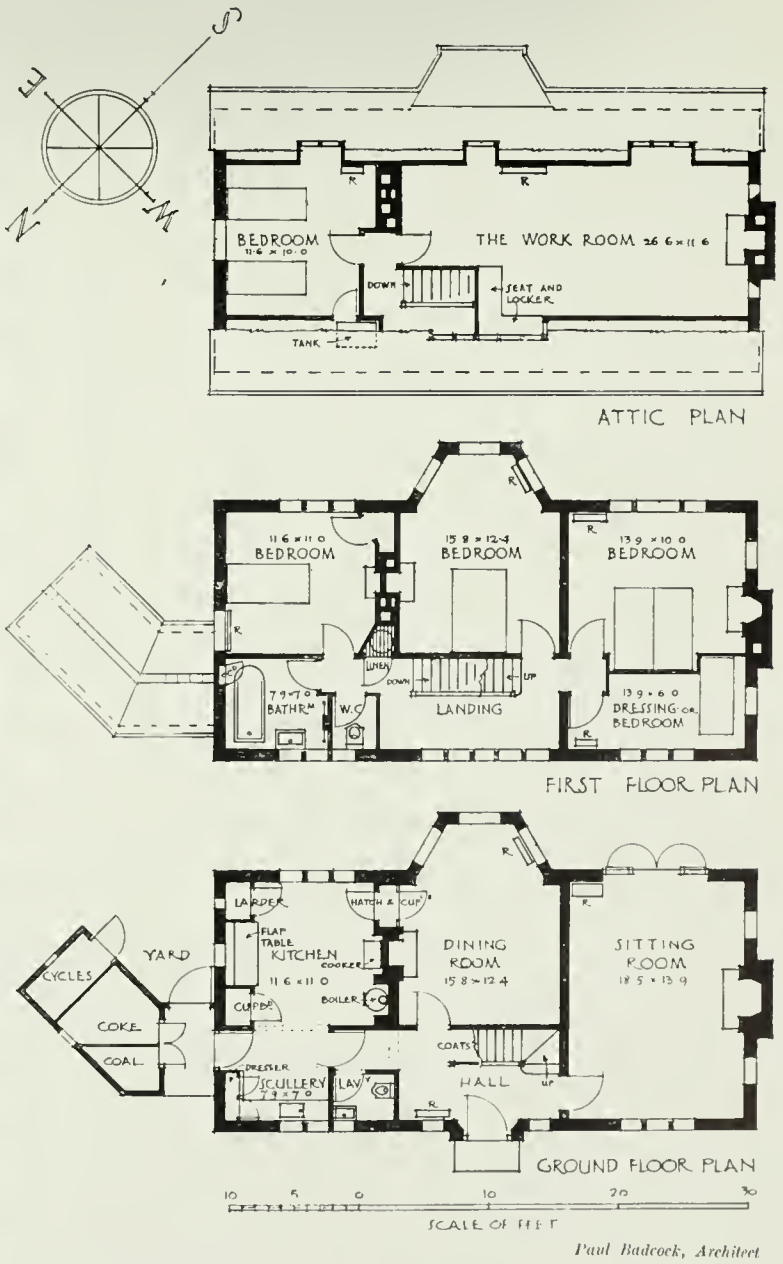




Plan of Ground Floor

TWO THREE-BEDROOM HOUSES SHOWING DIFFERENT TREATMENTS OF ELEVATION AND ARRANGEMENTS OF PLAN

Lander and Kemp, Architects



A SUBURBAN HOUSE DESIGNED TO GIVE ECONOMY IN BUILDING AND CONVENIENCE IN ARRANGEMENT

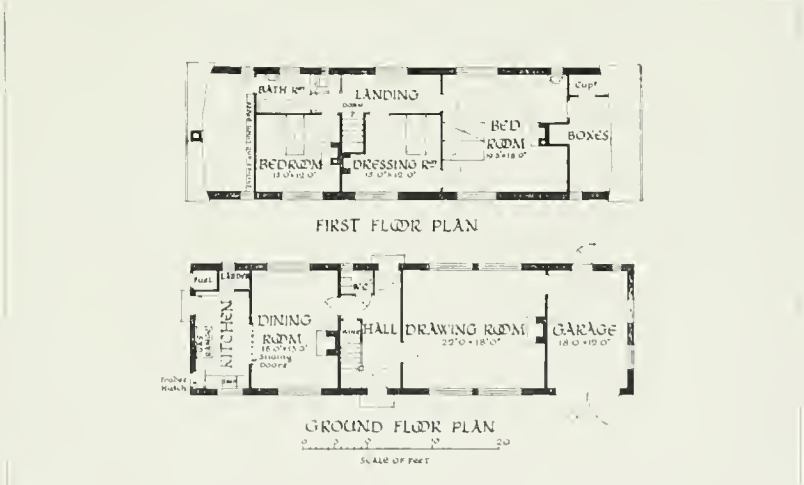
Paul Badcock, Architect

C. F. A. Voysey, Architect

THREE VIEWS OF A HOUSE ON A HIGH SITE, SHOWING TREATMENT WITH TERRACE, RETAINING WALLS AND STEPS

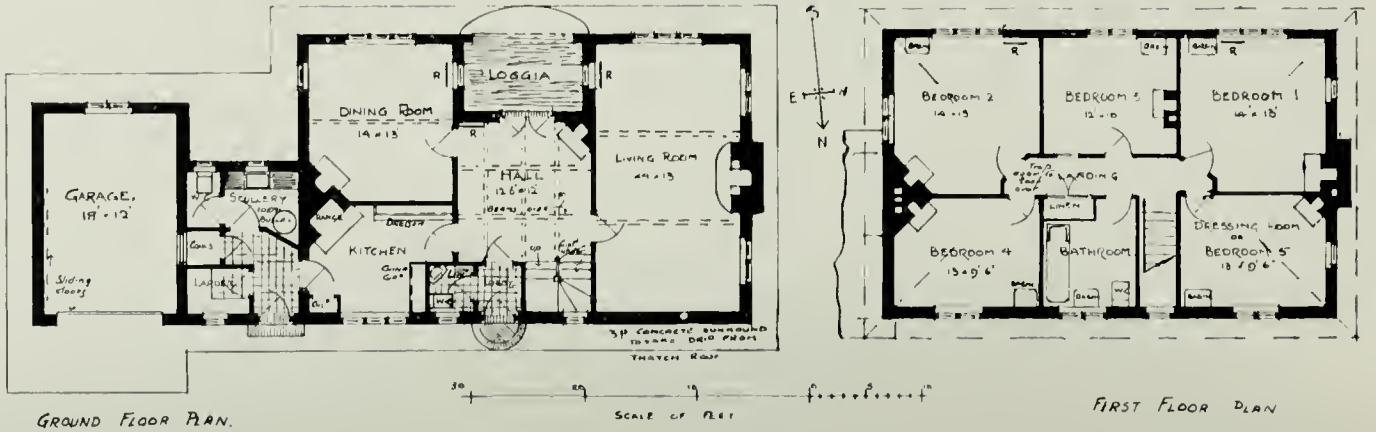
Clough Williams-Ellis, Architect

A HOUSE IN THE SUBURBS, WITH GARAGE
INCLUDED WITHIN MAIN WALLS



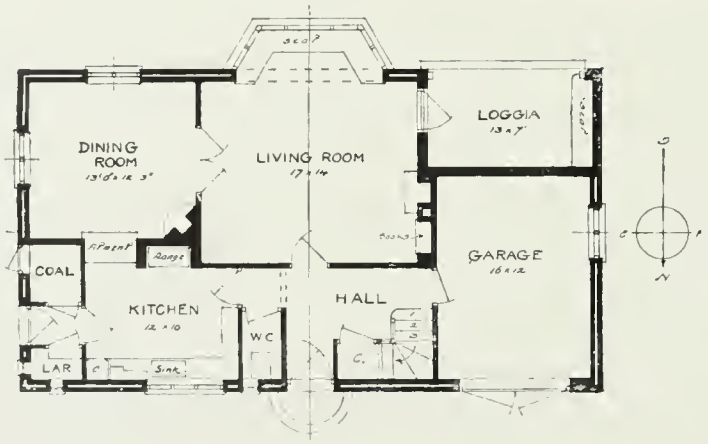
W. B. Cole-Adams, Architect

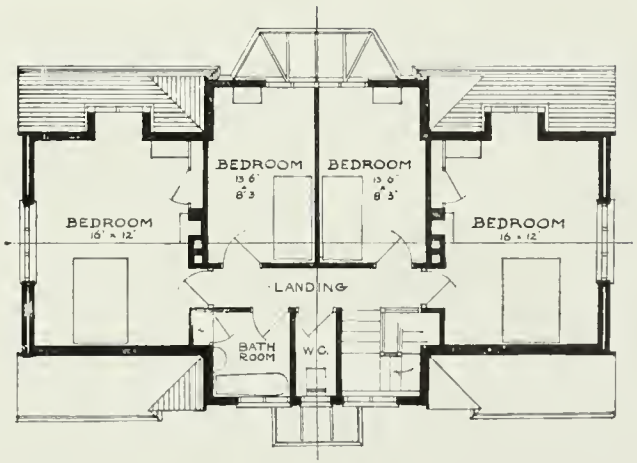
WITH WALLS OF BRICK, DISTEMPERED
CREAM, AND REED-THATCHED ROOF



GARDEN FRONT OF A FOUR-BEDROOM HOUSE

G. Berkeley Wills, Architect

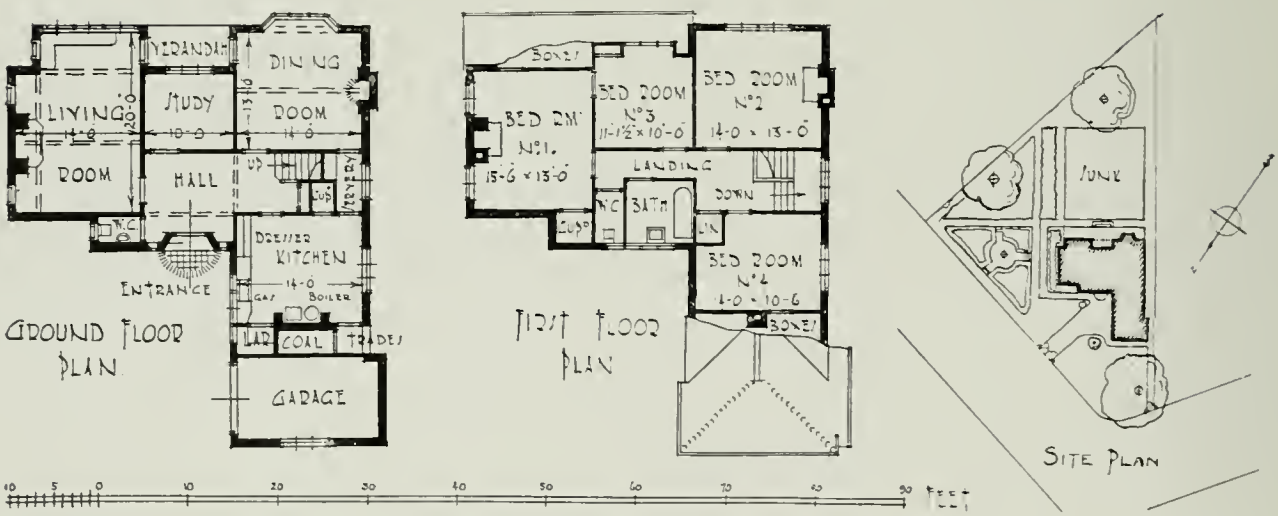




A. L. Abbott, Architect

GARDEN FRONT OF A SMALL HOUSE IN THE COUNTRY

The plan is L*-shaped, and has all the principal rooms on the south side, and kitchen and garage on the north*

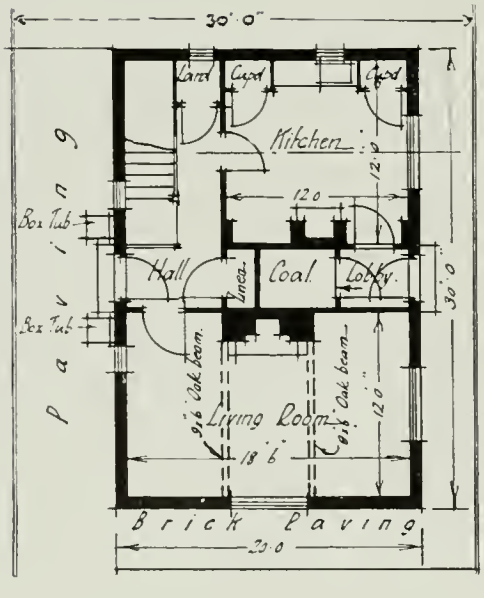


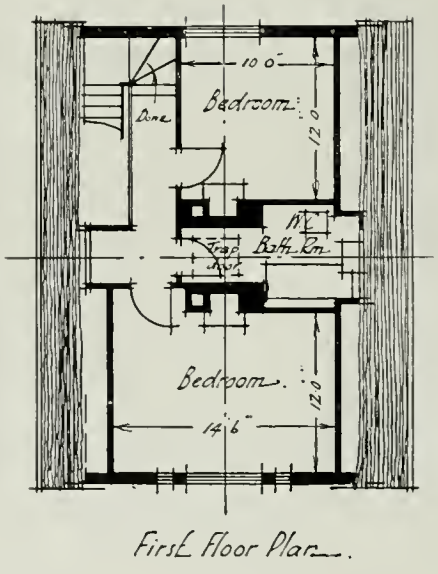
A SMALL HOUSE WITH
ONE LARGE LIVING-ROOM

A. P. Starkey, Architect.

A SMALL HOUSE WITH SINGLE LIVING-ROOM AND TWO BEDROOMS

G. Alan Fortescue, Architect





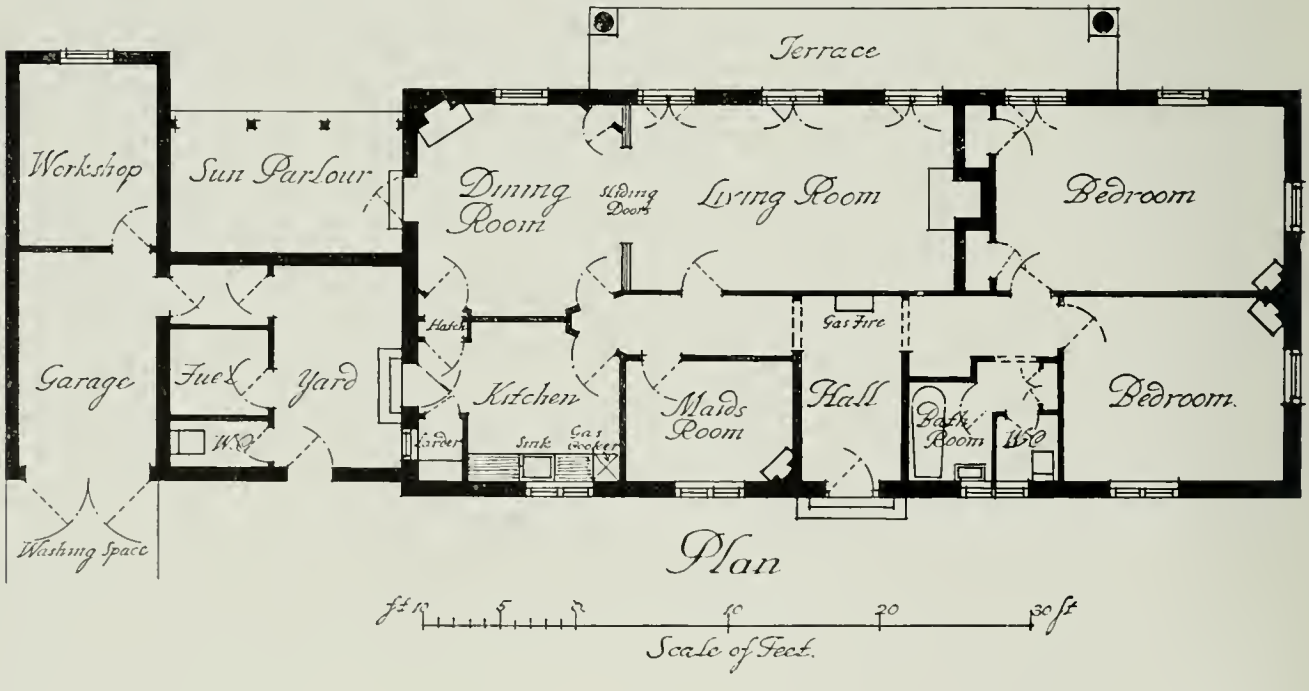
First Floor Plan.

Professor Patrick Abercrombie, Architect

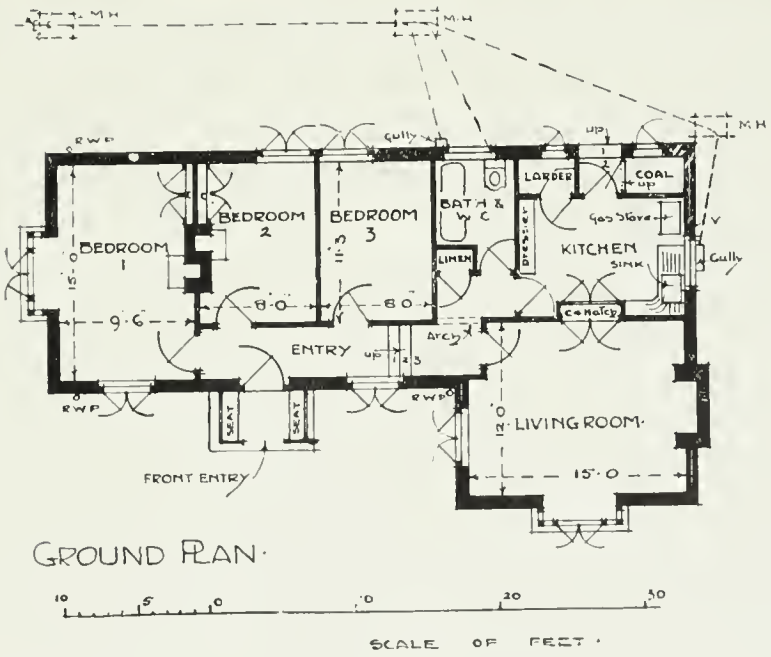
A WHITEWASHED BUNGALOW OF REFINED CHARACTER
It has a central living-room carried up into the roof, thus gaining an air of spaciousness

Adshead and Ramsey, Architects

GARDEN FRONT OF A BUNGALOW NOTEWORTHY ALIKE
FOR ITS GOOD DESIGN AND WELL-ARRANGED PLAN

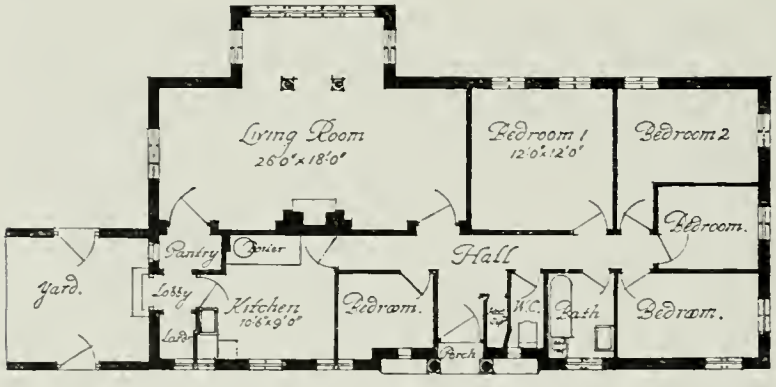


Imrie and Angell, Architects



A BUNGALOW OF BRICK AND TILE

John D. Clarke, Architect

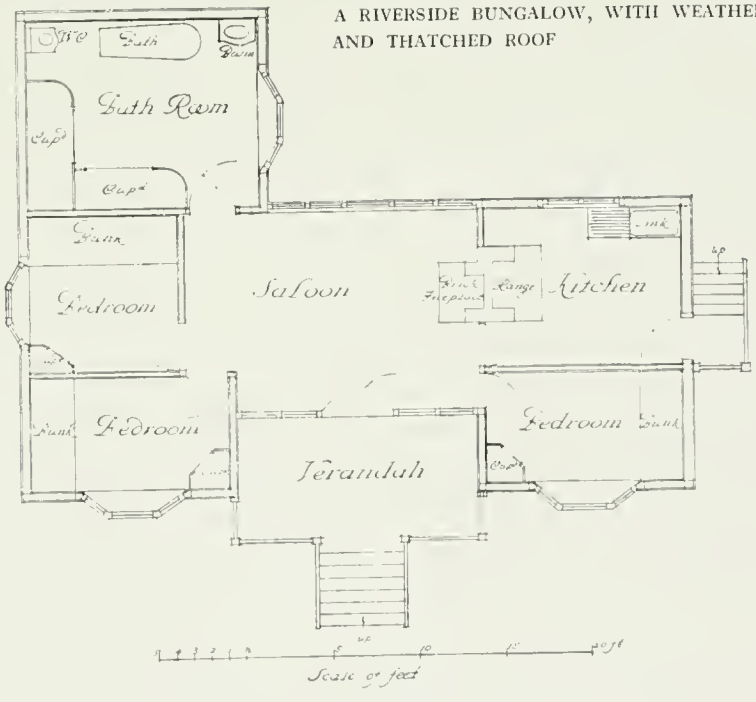


A BUNGALOW WITH NOVEL WINDOWS

The windows are single sashes that slide up and down in the thickness of the wall. When down, the opening is entirely free and unobstructed

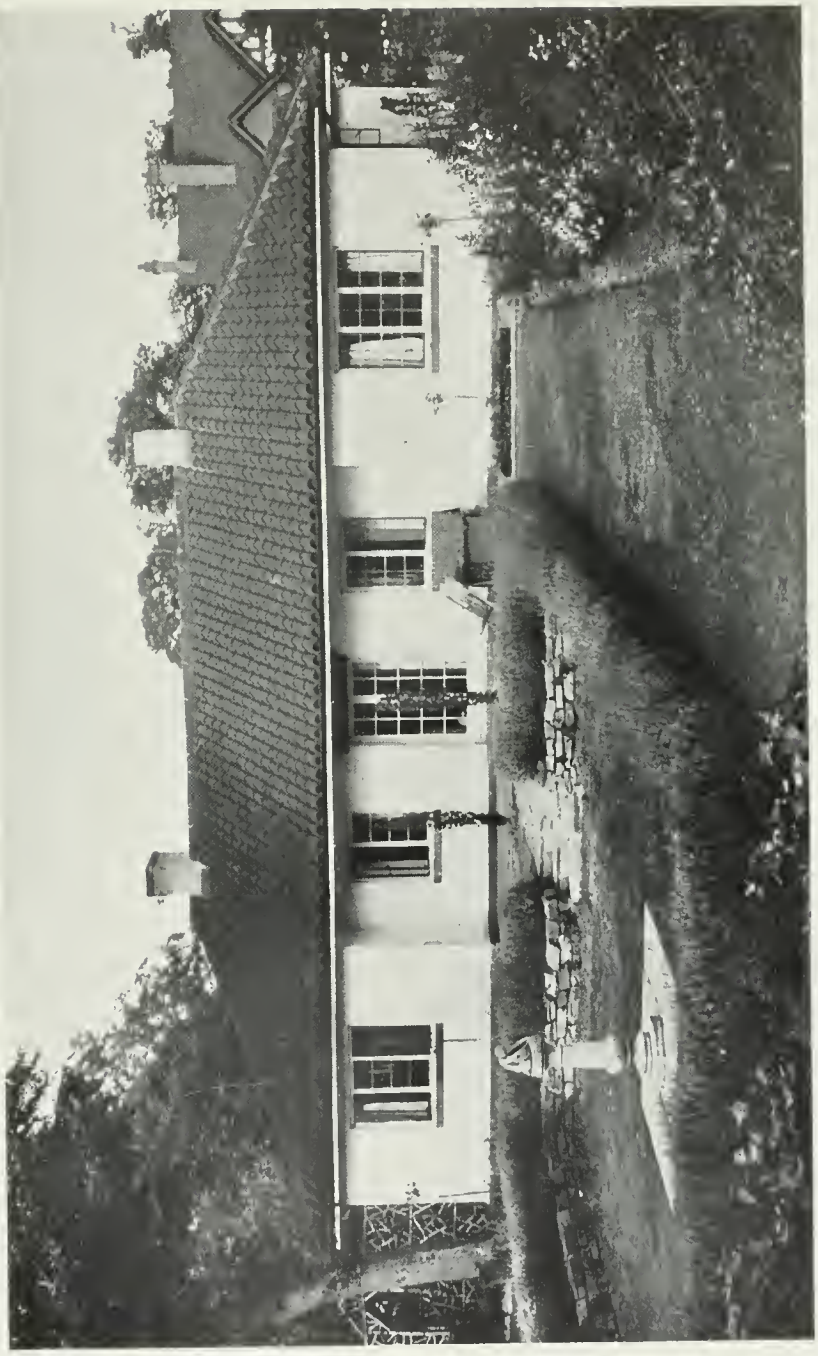
Thomas Davison, Architect

A RIVERSIDE BUNGALOW, WITH WEATHER-BOARDED WALLS AND THATCHED ROOF



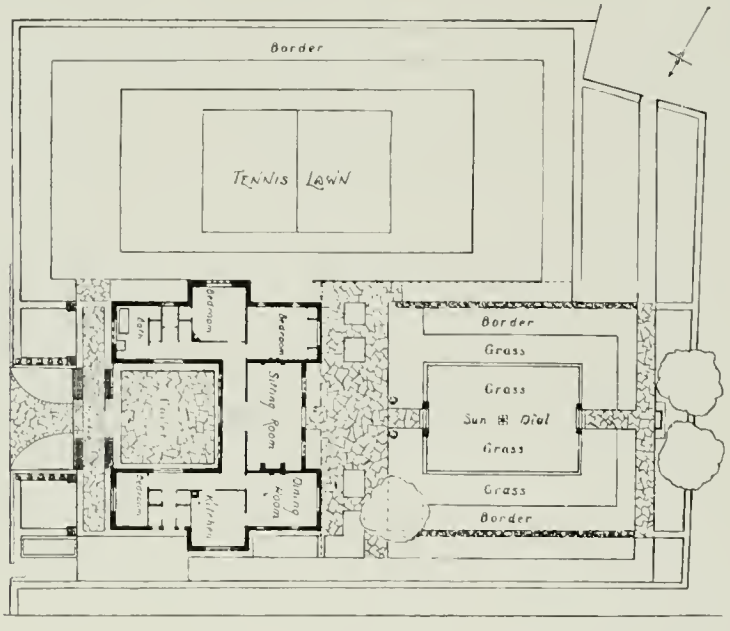
ENTRANCE FRONT OF A BUNGALOW OF FORMAL DESIGN

G. Alan Fortescue, Architect



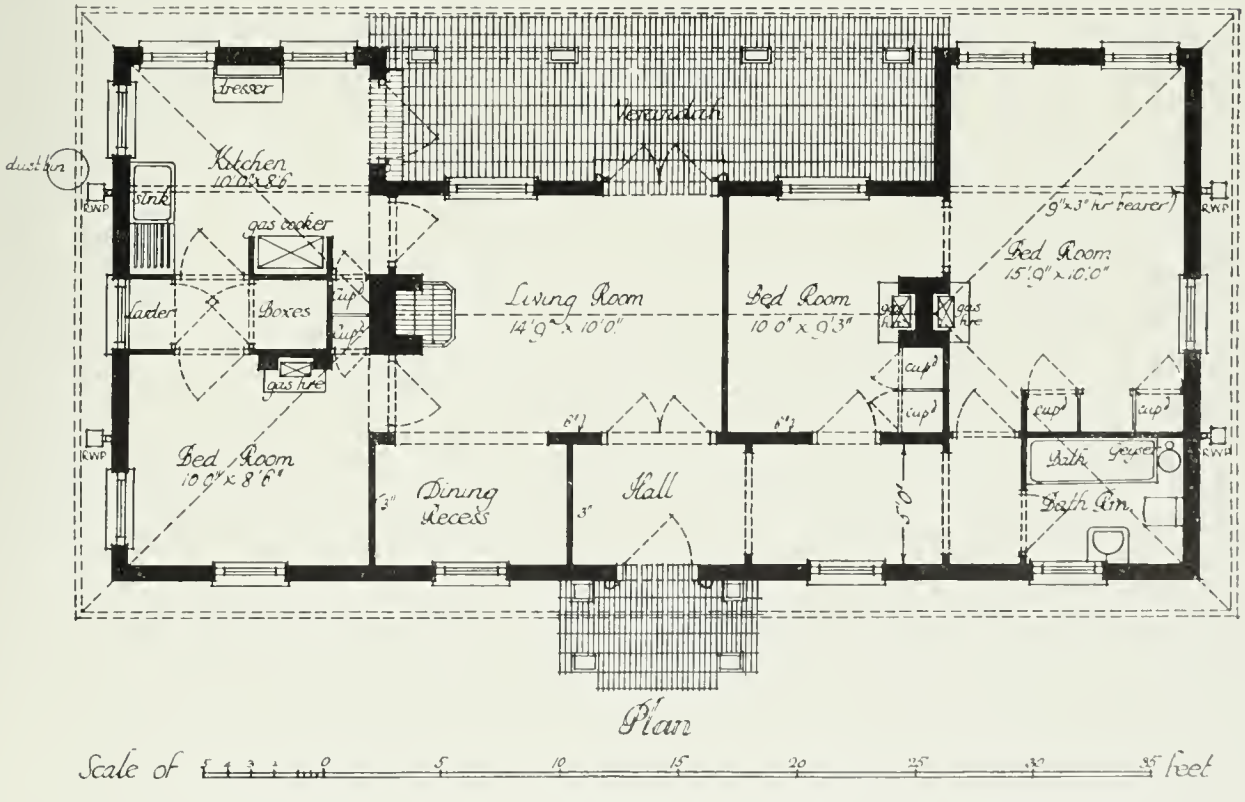
GARDEN FRONT OF THE BUNGALOW

FRONT ENTRY TO THE BUNGALOW SHOWN ON PAGES 182 AND 183



Alfred W. S. Cross and Kenneth G. Cross, Architects

GARDEN FRONT OF A BUNGALOW WITH LONG VERANDAH
OPENING OFF LIVING-ROOM

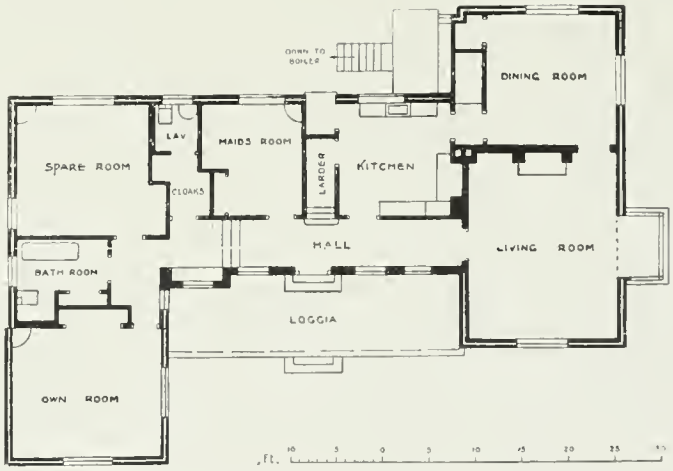


Imrie and Angell, Architects

A THATCHED BUNGALOW OF PLEASANT, INFORMAL CHARACTER

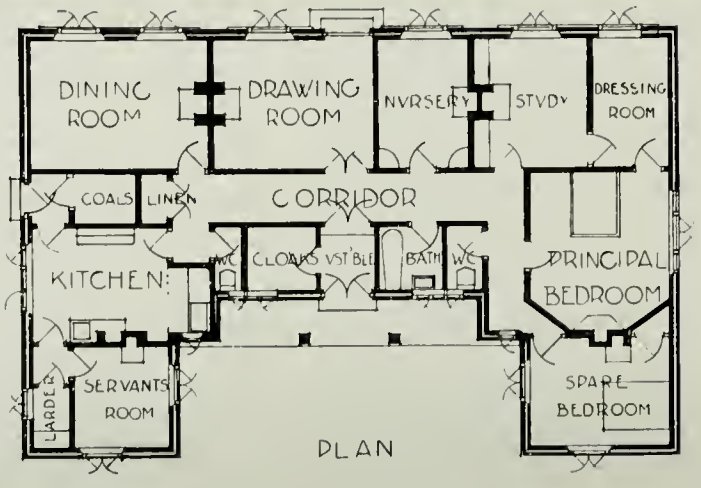
A VIEW OF THE BUNGALOW FROM THE ROSE GARDEN

The plan shows a long loggia at the entry, with living-room, dining-room and kitchen well placed in relation to one another



C. F. W. Dening, Architect

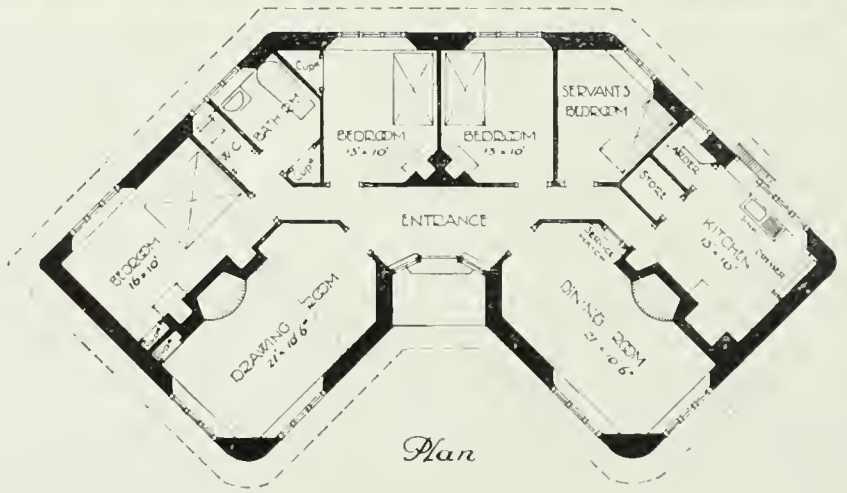
GARDEN FRONT OF A BUNGALOW WITH HOLLOW BRICK WALLS FACED WITH ROSE-COLOURED CEMENT, AND PANTILE ROOF



Leonard Martin, Architect

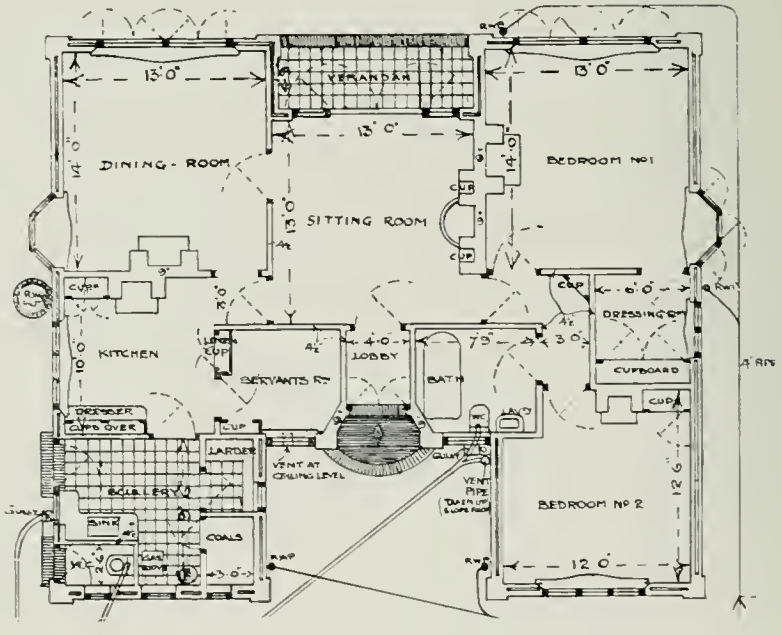
A BUNGALOW ON AN OPEN COUNTRY SITE

The walls are built of rammed earth and the roof is thatched with straw



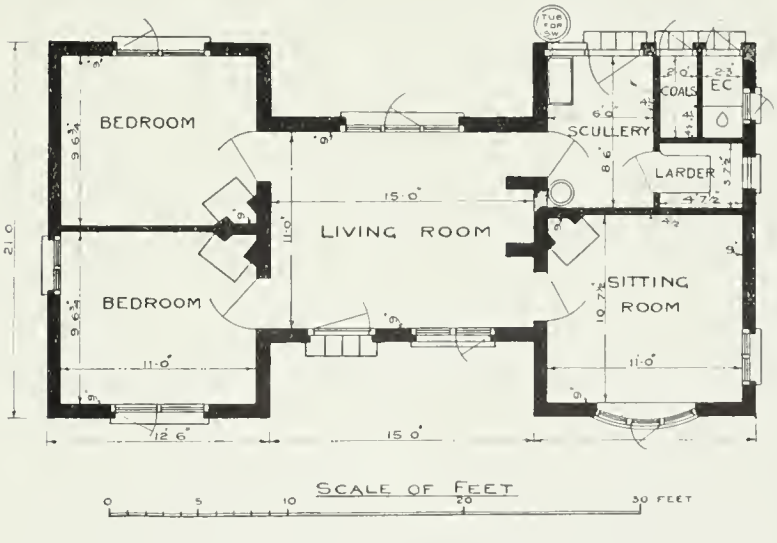
P. H. E. Wells, Architect

A BUNGALOW PLANNED WITH A CENTRAL SITTING-ROOM AND VERANDAH



A COUNTRY BUNGALOW WITH GABLED FRONT

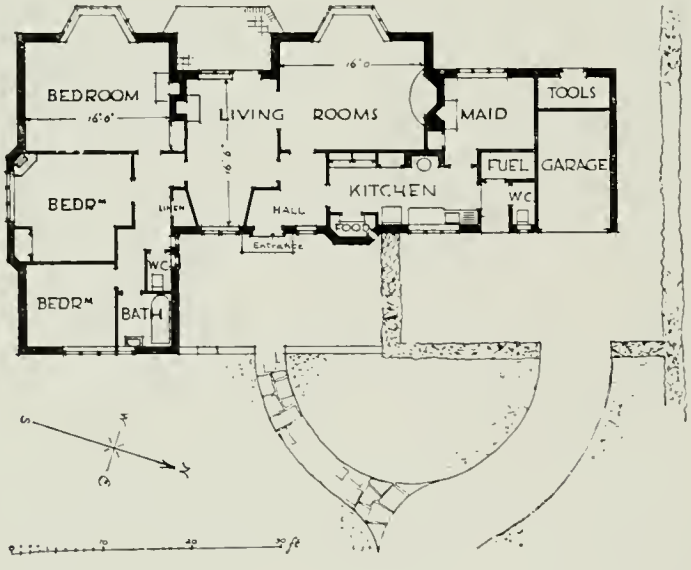
W. Webb, Architect



Cheriton and Whitby, Architects

ENTRANCE FRONT OF A BUNGALOW ON A SITE OVERLOOKING PARKLAND

The plan is L*-shaped, and schemed to keep the living-rooms, the bedrooms and the kitchen portions quite separate*



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